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ABSTRACT

For those students who qualify, the Advance Program offers an opportunity to follow a stimulating curriculum designed for the academically talented. The purposes of the course outlined in this guide for twelfth grade English are to bring the previous three years' studies in Advance Program English to a meaningful culmination; to provide a challenging, practical, college-level course of study that includes the traditional twelfth grade experiences in English literature; to expand these experiences to include representative literature that offers a world view of the universality of human experience; and to prepare students adequately for advanced placement in college. The introductory unit on the history of the English language reinforces ninth and tenth grade linguistic studies and provides experiences designed to bring the students to a realization of the dynamic character of their language--from Beowulf and Chaucer to Eliot and Shaw. The units include exercises in expository writing in correlation with the literature studies so that the students can discover their basic deficiencies and strengthen their skills. (JM)

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ENGLISH 591, 592, AND 593–ADVANCE PROGRAM
IMAGES OF MAN

1973

JEFFERSON COUNTY PUBLIC SCHOOLS

Department of Curriculum Development
and
Supervision

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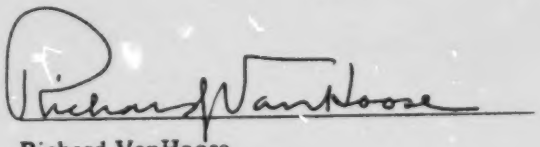
CS202 789

FOREWORD

The opportunity to restudy the curriculum and to assess it in terms of the needs and interests of the students of today is the most significant aspect of any year-round plan of school reorganization.

During 1971-72, teachers and supervisors have studied, evaluated, and finally, rewritten courses into sixty-day units of work. In all rewriting, emphasis has been placed on relevance to the needs and interests of the students.

Preliminary units of work have been tested and evaluated in the classroom in order to establish effective guidelines for the development of the new courses. Evaluation and revision of these new courses will continue during the implementation of the Elective Quarter Plan.



Richard VanHoose
Superintendent
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ENGLISH 591, 592, AND 593–ADVANCE PROGRAM

IMAGES OF MAN

Introduction

The goals of Advance Program English 591, 592, and 593 are three-fold: to bring the previous three years' studies in Advance Program English to a meaningful culmination; to provide a challenging, practical, college-level course of study that includes the traditional twelfth-grade experiences in English literature; to expand these experiences to include representative literature that offers a world view of the universality of human experience; and, to prepare students adequately for advanced placement in college.

The introductory unit on the history of the English language reinforces ninth and tenth grade linguistic studies and provides experiences designed to bring the students to a vivid realization of the dynamic character of their language–from Beowulf and Chaucer to Eliot and Shaw.

A thematic approach to literature provides a sound basis for the development and enhancement of literary sensitivity. Placed in a framework of the **Images of Man**, selected works of English and world literature emphasize specifically images which show the development of **Tragic Man**, **Introspective Man**, and **Protesting Man**. New concepts and skills acquired in the literature units enable the students to bring into meaningful relationships their understandings from previous studies.

The units include exercises in expository writing in correlation with the literature studied so that the students can discover their basic deficiencies and strengthen their skills.

COURSE TOPICS AND MATERIALS

English 591

Development of the English Language

The History of English
Beowulf
Canterbury Tales
Murder in the Cathedral

Tragic Man

Hamlet
Rosencrantz and Guildenstern Are Dead
Père Goriot

English 592

Tragic Man (continued)

Death of a Salesman
The Return of the Native

Introspective Man

Secret Sharer and Heart of Darkness
Crime and Punishment
The Love Song of J. Alfred Prufrock
Man and Superman
Poetry of the Romantic Poets

English 593

Protesting Man

A Portrait of the Artist As a Young Man
An Enemy of the People

The Short Story

"The Lamen"
"The Verger"
"The Necklace"
"War"
"In the Penal Colony"

Black Prose and Poetry
Invisible Man
Mass Media Studies

ADVANCE PROGRAM–ENGLISH 591
THE DEVELOPMENT OF THE ENGLISH LANGUAGE/TRAGIC MAN

Course Description

English 591 traces the history of the English language from its proto-Indo-European background to present-day, modern English. The study of *Beowulf* and *The Canterbury Tales* strengthen this understanding. The transitional movement from Anglo-Saxon to medieval expression reveals the growth of English into a literary language.

The specific theme, **Tragic Man**, initiates the course theme, **Images of Man**. Selected works of Shakespeare, Balzac, Eliot, and Stoppard serve to emphasize the tragic aspect of man.

Prerequisite

None; eligibility for Advance Program and/or recommendation of teacher

Suggested Time Schedule

Development of the English Language	
The History of English	1 week
Beowulf	2 weeks
Canterbury Tales	2 weeks
Murder in the Cathedral	1 week
Tragic Man	
Hamlet	3 weeks
Rosencrantz and Guildenstern Are Dead	1 week
Père Goriot	2 weeks

General Objectives

Knows the history of the English language from its proto-Indo-European background to present-day, modern English through a study of *Beowulf* and the *Canterbury Tales* and selected works of Shakespeare, Balzac, Eliot, and Stoppard.

Traces the growth of English into a literary language via a study of the transitional movement from Anglo-Saxon to medieval expression.

Behavioral Objectives

Having studied *The History of English*, the student will list at least three forces that bring about changes in a language.

Having studied *The History of English*, the student will list at least three changes which language brings about within a civilization.

Given the terms *outer history of English* and *inner history of English*, the student will differentiate the two and, in a brief paper, will explain the interaction of these two facets of language.

Using information from *The History of English*, the student will summarize in outline form the major developments in English from its proto-Indo-European background to present-day, modern English.

Having studied *Beowulf* and writings about this epic, the student will cite at least three references from *Beowulf* which reveal its importance as an archeological record.

Having studied *Beowulf* and listened to recorded passages in old English, the student will cite a line or passage from the work which illustrates each of the following characteristics of Anglo-Saxon poetry: four-stress line, alliteration, harp-strokes, and kennings.

Given the contention that the Anglo-Saxons lived in a dual world, the student will identify ways in which *Beowulf* portrays this dual world by citing at least two references from the epic which imply a Christian image or interpretation and two references indicating that paganism existed in spite of Christian beliefs.

Using class-determined criteria for characteristics of an epic, the student will examine *Beowulf* and will state and substantiate an evaluation of the work based on these criteria.

Having studied *The Canterbury Tales* and writings about Chaucer, the student will state and explain the significance of at least three contributions Chaucer made to the establishment of English of a literary language.

After studying the "Prologue" of *The Canterbury Tales* and/or one or more of the Tales, the student will point out three or more examples of Chaucer's use of satiric language to develop his characters.

Having been introduced to Chaucer's characters, the student will write an essay, describing the major elements which reveal *The Canterbury Tales* as a microcosm of English medieval life.

Having studied *The Canterbury Tales* and *Murder in the Cathedral*, the student will compare in class discussion these two representations of medieval life, noting similarities and differences in form, in treatment of medieval life, and in content.

After reviewing elements of Greek tragedy (e.g., the function of the chorus, the tragic flaw, and the role of fate), the student will analyze *Murder in the Cathedral*, citing examples of corresponding elements in the modern play.

After reading or listening to a recording of the "Interlude," the student will make an oral or written presentation relating Becket's stated definition of martyrdom to his actions in response to his own spiritual conflict.

Having discussed in class the three major temptations that confronted Becket in the play, the student will write a paper identifying similar temptations in contemporary life.

Having studied *Murder in the Cathedral*, the student will select lines or passages which he believes convey the universal theme of the play, defending his choice in an oral or written presentation.

Having studied the basic concepts of Greek tragedy, the student will find and enumerate in discussion similarities and differences between Greek and Renaissance tragedy.

After arriving at conclusions as to the characteristics of the Renaissance tragic hero from small group discussions, the student will develop in a major paper the character Hamlet as a tragic hero.

Using agreements arrived at through discussion and the deeper investigation required in the writing of a major paper on the concepts of tragedy, the student will state generalizations concerning the universality achieved by Shakespeare in *Hamlet*.

Using the Freytag formula (see Teachers' Manual, *Adventures in English Literature*, Olympic Edition) for plot structure of Elizabethan tragedy, the student will chart the plot of *Hamlet*, noting in detail the exposition, the exciting force, steps of actions, structural climax, falling action, moment of final suspense, catastrophe, and denouement.

After research on Elizabethan stagecraft through reference books, filmstrips, and films, the student will devise a director's script on the staging of *Hamlet* within the framework of the Globe Theater architectural plan.

After close study of the seven major soliloquies, the student will write a paper on the philosophies of Hamlet as to life, death, man, and the Elizabethan world.

Having examined the use of language in Shakespearean dramas, the student will draw conclusions through citing specific passages as to Shakespeare's use of blank verse, the run-over line, end rhyme, caesura, couplet, imagery, figures of speech, and prose.

Having recognized the three major controversies within *Hamlet*, the student will participate in a panel discussion in these three areas: the extent of Hamlet's mental derangement, his hesitation to avenge his father's death, his relationship with Ophelia.

Having identified the passages that include humor, the student will report orally on the heightening of tragic effect through these mirthful contrasts.

Having become acquainted with major dramatists, such as Ionesco, Genet, Pinter, Beckett, Sartre, Albee, and Camus, through independent class projects, the student will develop in a major paper the fundamental concepts of existentialism that pervade the Theater of the Absurd.

Drawing on material presented through oral reports on the Theater of the Absurd, the student will identify in class discussion the basic characteristics of the Absurd to be found in *Rosencrantz and Guildenstern Are Dead*.

Aware that setting in an Absurdist drama is an abstract representation of reality, the student will lead or participate in a class discussion on the concept of setting as used in Stoppard's drama.

After tracing the character development of Rosencrantz and Guildenstern, the student will write a paper based on his compassion and/or empathy for the two protagonists.

From his study of Shakespeare's *Hamlet*, the student will participate in a panel discussion to explore the similarities and dissimilarities between *Hamlet* and *Rosencrantz and Guildenstern Are Dead*, with special emphasis on the dramatic purpose behind the inclusion of Shakespearean passages and scenes.

After class discussion on Stoppard's innovative dialogue, the student will write a script of a situation from his own experience in which dramatic action is revealed through Stoppard's dialogue.

Using the definition of *tragic comedian*, the student will develop an in-depth paper on "Tom Stoppard: Tragic Comedian."

After reading *Père Goriot*, the student, through class discussion, will make generalizations as to the French society of the period: attitudes toward money, marriages, morals, family, and power.

With awareness of Balzac's stated intentions as to his *Human Comedy*, the student, in a paper, will assess *Père Goriot* as to its success as a "novel of manners."

Through small group discussions, the student will analyze the plot structure of the novel and the respective functions of the three interrelated stories within the main plot structure.

After independent research as to the "Balzacian type" of characterization, the student will participate in a panel discussion of Goriot and Vautrin as such types.

Having reviewed the concepts of *tragedy* and *pathos*, the student will debate Père Goriot as a pathetic or tragic figure.

After a restatement of the realistic, naturalistic, and romantic approaches to literature, the student will write a critical paper to cite examples of each of the three in *Père Goriot*.

Through class discussion, the student will cite examples and/or passages that point up Balzac's attention to verisimilitude.

After review of the point of view or the focus of narration, the student will draw conclusions in a paper as to the Balzacian method of narration and its effectiveness.

DEVELOPMENT OF THE ENGLISH LANGUAGE

The History of English

Behavioral Objectives

Having studied *The History of English*, the student will list at least three forces that bring about changes in a language.

Having studied *The History of English*, the student will list at least three changes which language brings about within a civilization.

Given the terms *outer history of English* and *inner history of English*, the student will differentiate the two and, in a brief paper, will explain the interaction of these two facets of language.

Using information from *The History of English*, the student will summarize in outline form the major developments in English from its proto-Indo-European background to present-day, modern English.

Textbook

Francis, Nelson W. *The History of English.*

Other Sources

Inglis, Rewey Belle, and Spear, Josephine. *Adventures in English Literature.* Olympic edition.

Ideas for Development

The Outer History of English: Indo-European to Old English

Explain the processes involved in comparative reconstruction of languages.

Trace English from its Indo-European background to its first appearance as a distinctive language.

Explain what factors increased the rapidity of dialectal development.

Point out the influence of the following upon Old English: pagan religions; Christianity; Roman annexation of Britain; invasions of Angles, Saxons, and Jutes; and the Norman Conquest.

The Outer History of English: Middle English

Show how the absence of invasion during this period affected the language.

Discuss the effects of twelfth- and thirteenth-century bilingualism upon language development.

In what ways did the establishment of a university system bring about the dominance of one language.

What circumstances contributed to increased dialectal differences? What factors established the London dialect as standard English?

The Outer History of English: Modern English

How did the bilingualism of the Middle English period contribute to the flexibility of modern English?

How did English finally eclipse the preference for classical Latin and Greek as the scholar's tongue?

What men were most influential in establishing English as the literary language of Britain?

The Inner History of English: Indo-European to Old English

How do philologists attempt to determine the sound system of an ancient language?

What do philologists consider likely to have been the sound patterns of Old English?

Distinguish between analytic and synthetic languages.

Discuss the changes in grammar as the language moved away from synthetic toward analytic.

What one factor determines whether a word is considered native or borrowed?

The Inner History of English: Middle English

What changes in the structure of the language during the Middle English period point directly to modern English?

What significant changes in pronunciation were occurring during this period?

The Inner History of English: Middle English to Modern English

What are the chief differences in Caxton's spelling (Preface to Chaucer's *Canterbury Tales*) and the spelling of Chaucer? In the grammar and syntax? In the vocabulary?

What are the chief differences between these elements (spelling, structure, vocabulary) in Caxton's work and modern English?

When did writing conventions become truly modern and stabilized?

How did the classical borrowing of the Renaissance add to the versatility of the language?

Suggested Activities

Listen to the recording, *A Thousand Years of English Pronunciation* by Helge Kokeritz, which demonstrates the changes in all areas of language from Old English to modern.

Research the current changes in language as they are reported in modern commercial and scholarly periodicals.

DEVELOPMENT OF THE ENGLISH LANGUAGE

Beowulf

Behavioral Objectives

Having studied *Beowulf* and writings about this epic, the student will cite at least three references from *Beowulf* which reveal its importance as an archeological record.

Having studied *Beowulf* and listened to recorded passages in old English, the student will cite for each of the following a line or passage from the work which illustrates the following characteristics of Anglo-Saxon poetry: four-stress line, alliteration, harp-strokes, and kennings.

Given the contention that the Anglo-Saxons lived in a dual world, the student will identify ways in which *Beowulf* portrays this dual world by citing at least two references from the epic which imply a Christian image or interpretation and two references indicating that paganism existed in spite of Christian beliefs.

Using class-determined criteria for characteristics of an epic, the student will examine *Beowulf* and will state and substantiate an evaluation of the work based on these criteria.

Textbook

Beowulf. Translated by Burton Raffel.

Other Sources

Bradley, H. "Beowulf." *Encyclopaedia Britannica.* Vol. III.
Churchill, Winston. *The Birth of Britain.*
Hutson, Arthur. *Epics of the Western World.*
Inglis, Rewey Belle, and Spear, Josephine. *Adventures in English Literature.* Olympic edition.
Laurence, W. W. *Beowulf and Epic Tradition.*

Background Study

Review the characteristics of the epic form.

Research the sources of the *Beowulf* legend.

Review the background of English history before the Norman invasion.

Locate the areas inhabited by the Geats, Swedes, and Danes in the sixth century.

Ideas for Development

It is generally agreed that *Beowulf* is the work of one man who was a Christian poet; find evidences to prove this statement.

Find lines to indicate that paganism existed in spite of Christian beliefs.

What were the attitudes of the ruler toward his subjects? What were their attitudes toward him?

In what ways can Heorot be interpreted as a symbol of the world itself?

What does the dialogue between Beowulf and Unferth reveal about each man?

What is the particular perspective from which the poet sees battle? Into what context of values does he constantly try to fit it?

What human characteristics does the poet give to each of the three monsters?

What is the irony in Welthow's appeals on behalf of her young sons?

Why is the characterization of King Hrothgar the most notable in the epic?

Find examples to show the unusual attitudes of the Anglo-Saxon toward his weapons.

What is the significance of the "Lay of the Finn," "Siegmund's Lay," and the "Lay of Thrith" in the poem?

How does the poet build character through action and dialogue?

Find examples of particularly vivid imagery and description.

Discuss the elegiac qualities of the last third of the poem.

Find lines that illustrate the following characteristics of Anglo-Saxon poetry: four-stress line, alliteration, harp-strokes, and kennings.

What aspects of the English heritage are owed to the Anglo-Saxons?

Suggested Activities

Write a short paper on the importance of Wyld.

Read "The Growth of the Language," *Adventures in English Literature*, pp. 48-49, to examine samples of the runic alphabet of Old English.

Study other examples of Old English to understand the inflections of the language.

Listen to the recording of *Selections from Beowulf*, read in Old English by Dr. Harry Morgan Ayres.

Make a drawing of the mead hall.

Write a short paper on the masculine-dominated society of the Anglo-Saxon.

Write a major paper on one of the following: The Epic Qualities of *Beowulf;* Beowulf: Christian Hero; The Anglo-Saxon Character; The Parallels Between Beowulf and Hrothgar; The Dual World of the Anglo-Saxon.

Show the filmstrip, *Our Heritage from Old England*.

DEVELOPMENT OF THE ENGLISH LANGUAGE

The Canterbury Tales

Behavioral Objectives

Having studied *The Canterbury Tales* and writings about Chaucer, the student will state and explain the significance of at least three contributions Chaucer made to the establishment of English as a literary language.

After studying the "Prologue" of *The Canterbury Tales* and/or one or more of the Tales, the student will point out three or more examples of Chaucer's use of satiric language to develop his characters.

Having been introduced to Chaucer's characters, the student will write an essay, describing the major elements which reveal *The Canterbury Tales* as a microcosm of English medieval life.

Textbook

Chaucer, Geoffrey. *The Canterbury Tales. Adventures in English Literature.**

Other Sources

Bennett, H. S. *Chaucer and the Fifteenth Century.*
Boccaccio, Giovanni. *The Decameron.*
Bryan, W. F., and Dempster, Germaine. *Sources and Analogies of Chaucer's Canterbury Tales.*
Daiches, David. *A Critical History of English Literature.* Vol. I.
Davis, H. W. C. *Medieval England.*
Francis, W. Nelson. *The History of English.*
French, Robert Dudley. *A Chaucer Handbook.*
Jespersen, Otto. *Growth and Structure of the English Language.*
Jusserand, J. J. *English Wayfaring Life in the Middle Ages.*
Kittredge, G. L. *Chaucer and His Poetry.*
Lowry, Howard F., and Thorp, Willard. *An Oxford Anthology of English Poetry.*

*It is preferable to confine group study to the portion of the *Canterbury Tales* presented in the textbook. Let individual students read other tales and report to the class, emphasizing themes developed in this course.

Nicolson, J. U., ed. *Canterbury Tales.*
Robinson, F. N., ed. *The Works of Geoffrey Chaucer.*

Background Study

I. The times
   A. Trends of thought
   B. Religious beliefs and practices
   C. Travel
   D. Class consciousness

Trends of thought

II. Chaucer
   A. Family
   B. Travels
   C. Court life
   D. Official positions
   E. Works

III. Pronunciation of Middle English

Ideas for Development

"The Prologue"

Discuss Chaucer's collection of Canterbury pilgrims as a microcosm of the fourteenth century.

Like Balzac in his series of stories of the life of modern France, Chaucer achieved *l'évocation vivante de tout un monde*–a living mirror.[1] Which characters are the outstanding examples of Chaucer's achievement in this sense?

Comment on the Pardoner and the Wife of Bath as universal summations of their kind.

What is the significance of the fact that Chaucer wrote in English instead of French, the language of the upper class with which he was often associated?[2]

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[1]F. N. Robinson, ed., *The Works of Geoffrey Chaucer* (Boston: Houghton Mifflin Co., 1957), p. 4.

[2]*Ibid.*, pp. xix-xxviii.

What is the purpose of the disorder in which facts about each character are presented? Cite descriptions of the Cook and the Monk.

What characters does Chaucer present totally without irony or criticism? What possible reasons can be given for the idealization of these characters?

"The words of a great poet cannot be altered without loss."[1] What losses are encountered in the translation of Chaucer?

What is the principal metrical difference in Chaucer's language and modern English?[2]

What is the difficulty in appreciating Chaucer without knowledge of Middle English pronunciation and grammatical form?

Comment on Chaucer's use of the caesura and the inverted foot.

The Romance–"The Knight's Tale"

Explain the relationship between "The Knight's Tale" and "Teseide" in Boccaccio's *Decameron*. Evaluate Chaucer's debt to Boccaccio.

Discuss the appropriateness of the tale to the teller in view of Chaucer's characteristic irony.

Account for the lack of individualization in the characters of "The Knight's Tale."

List and explain the typically romantic qualities of "The Knight's Tale."

Cite examples of formality in the tale.

Identify the elements of irony and explain their function in the potentially tragic narrative.[3]

What is the principal mode of poetic expression used in the tale?

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[1]J. U. Nicolson, ed., *Canterbury Tales* (New York: Garden City Books, 1934), p. ix.

[2]Robinson, *Works of Chaucer*, p. xxx.

[3]David Daiches, *A Critical History of English Literature*, I (New York: Ronald Press Company, 1960), p. 110.

Discuss the statement that brightness and charm are rarely found in other chivalric romances.[1] On the basis of background study in medieval thought and expression, account for the lack of these qualities.

Discuss the purpose of the insertion at intervals of "highly colored picturesque details" and the effectiveness of their placement.[2]

The Fable–"The Nun's Priest's Tale"

Analyze "The Nun's Priest's Tale" as a satire on marriage.[3]

What qualities of medieval thought and attitude are present in the tale?

What characteristics of "The Nun's Priest's Tale" keep it modern in application even though it is an exposition of life in the Middle Ages?

Comment on the ironic effect resulting from the application of human psychology to the behavior of the birds.[4]

Compare this tale with "The Pardoner's Tale" for effective presentation of insight into human weakness.

F. N. Robinson calls the tale the first notable English example of mock-heroic.[5] What positive qualities does this style of presentation contribute to the tale? What negative qualities?

Point out examples of flagrant fallacies in medieval thought concerning medicine, psychology, and astrology.

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[1] *Ibid.*, p. 111.

[2] *Ibid.*, p. 110.

[3] *Ibid.*, p. 119.

[4] *Ibid.*

[5] Robinson, *Works of Chaucer*, p. 14.

Comment on Pertilote as Chaucer's practical and disillusioned woman of the world.[1]

Variety of method is a strong point of Chaucer's narration of *The Canterbury Tales*. Cite examples in "The Nun's Priest's Tale."

How is the tale adapted to the specific character and calling of the Nun's Priest?[2]

The Marriage Debate–"The Wife of Bath's Tale" and "The Clerk's Tale."

Analyze the Wife of Bath as a character type.

Why is "The Wife of Bath's Prologue" acknowledged to be "one of the high points of *The Canterbury Tales*?[3]

For his characterization of the Wife of Bath, Chaucer drew on the Romance of the Rose and the Miroir de Mariage. Summarize his position regarding marriage.

Discuss "The Wife of Bath's Tale" as a blend of fantasy and realism.

In what way is the "tone of romantic delicacy . . . at the end" of "The Wife of Bath's Tale" perfectly in character according to the presentation in "The Prologue" with the Wife's theory of mastery in marriage?[4]

Discuss "The Clerk's Tale" of patient Griselda as a tapestry tale.

Consider the Wife's most likely reaction to "The Clerk's Tale."

In the Envoy of Chaucer at the conclusion of "The Clerk's Tale," does Chaucer seem to be in agreement with the Wife of Bath or simply in disagreement with the Clerk? Support answers with examples from the text.

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[1] *Ibid.*

[2] *Ibid.*

[3] Daiches, *History of English Literature*, p. 112.

[4] *Ibid.*, p. 114.

Compare Chaucer's version of the Griselda story with that of Boccaccio (the tenth tale of the tenth day in *The Decameron*) and indicate the points of similarity.

Discuss the character of Griselda as an allegorical type, thus accounting for the lack of complexity in her character.[1]

The Fabliau–"The Friar's Tale"

Why is the fabliau a necessary part of *The Canterbury Tales*?

What qualities of "The Friar's Tale" might have led critics to attribute the tale to Chaucer's imagination and artistry rather than to other sources on which he may have relied?[2]

Comment on the statement that "The dramatic exchanges between the Friar and the Summoner before and between the tales ["The Friar's Tale" and "The Summoner's Tale"] . . . make the whole episode a work of art in itself."[3]

From the standpoint of the principal characteristics of construction, contrast the fabliau with the romance and the fable.

Comment on the tendency of the Chaucer fabliau to emphasize poetic justice.[4]

The Exemplary Anecdote–"The Pardoner's Tale"

What comment on medieval society does Chaucer make through the Pardoner's vindication of his own cleverness?

Suggest reasons for the Pardoner's thorough revelation of character before his tale begins.

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[1] Robinson, *Works of Chaucer*, p. 9.

[2] *Ibid.*, p. 8.

[3] Daiches, *History of English Literature*, p. 114.

[4] Robinson, *Works of Chaucer*, p. 5.

What is the anecdote on which the Pardoner's exemplum is based? Explain the irony involved.

Analyze "The Pardoner's Tale" as a model of short-story method with particular emphasis on the use of atmosphere, intrigue, dialogue, and denouement.[1]

Compare the characterization of the figures in "The Pardoner's Tale" with Chaucer's characterization of the Canterbury pilgrims.

Explain the multilevel meaning of the term *exemplum* as applied to the Pardoner's prologue and tale.

Comment on the Pardoner's offer, at the conclusion of his tale, to sell pardons to the company. Was he deceived by his own eloquence or was he joking?

The Saint's Legend–"The Prioress's Tale"

What distinguishes the manner in which "The Prioress's Tale" is requested by the Host?

What characteristic which is typical of Chaucer is suppressed in "The Prioress's Tale"?

Comment on the statement that "Chaucer wrote 'The Prioress's Tale' as a satire on childish legends."[2]

What common prejudices of the fourteenth century are revealed in "The Prioress's Tale"?

Suggested Activities

Trace the travels and the major experiences of Chaucer which provided the background for *The Canterbury Tales*; attempt to relate his specific experiences to a particular character or tale.

Present short oral readings in Middle English.

Conduct a panel discussion of Chaucer's debt to *The Arabian Nights*.

Prepare an individual report on the influence of Dante on Chaucer's writings.

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[1] *Ibid.*, p. 11.

[2] *Ibid.*

Chaucer's *Canterbury Tales* is called a "brilliant culmination of Middle English literature," combining the principal themes and attitudes of European literature and English national consciousness.[1] On the basis of the selected readings, conduct a discussion of the themes which seem most prevalent in English thought and which are examples of national consciousness.

Select conversational portions from between the tales to present to the class in dialogue form.

Write a descriptive paragraph attempting to imitate the style of Chaucer, particularly his "air of innocent observation . . . naiveté."[2]

Read "Hoccleve's Lament for Chaucer and Gower" (*Oxford Anthology of English Poetry*).

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[1] Daiches, *History of English Literature*, p. 89.

[2] *Ibid.*, p. 107.

DEVELOPMENT OF THE ENGLISH LANGUAGE

Murder in the Cathedral

Behavioral Objectives

Having studied *The Canterbury Tales* and *Murder in the Cathedral*, the student will compare in class discussion these two representations of medieval life, noting similarities and differences in form, in treatment of medieval life, and in content.

After reviewing elements of Greek tragedy (e.g., the function of the chorus, the tragic flaw, and the role of fate), the student will analyze *Murder in the Cathedral*, citing examples of corresponding elements in the modern play.

After reading or listening to a recording of the "Interlude," the student will make an oral or written presentation relating Becket's stated definition of martyrdom to his actions in response to his own spiritual conflict.

Having discussed in class the three major temptations that confronted Becket in the play, the student will write a paper identifying similar temptations in contemporary life.

Having studied *Murder in the Cathedral*, the student will select lines or passages which he believes convey the universal theme of the play, defending his choice in an oral or written presentation.

Textbook

Eliot, T. S. *Murder in the Cathedral.*

Other Sources

Hatcher, Harlan, ed. *A Modern Repertory.*
Hathorn, Richmond. *Tragedy, Myth, and Mystery.*

Backgound Study

Study the historical background of the medieval church.

Research the early relationship between Thomas Becket and Henry II.

Study the causes of the eventual conflict between Henry II and Thomas Becket.

Research the Plantagenet family in English history.

Ideas for Development

Discuss the Chorus' attitude toward suffering as it exemplifies the natural human reaction.

Discuss why particular credit is not due Becket when he does not succumb to the obvious allurements of the first tempter.

Explore the motives behind the Archbishop's martyrdom.

Discuss respectively the different aspects of patriotism defended by the second and third tempter.

Discuss the means by which the Chorus of Canterbury women link the high ritual of the church with the common life of the day.

Discuss Eliot's commentary through the Chorus that the lowest reaction to human suffering is to dodge it.

Discuss the idea presented by Eliot that every man must share in the doom of the world: "But now a great fear is upon us, a fear like birth and death, when we see birth and death alone in a void apart." (Part I)

Why does the Chorus of women clamor for anonymity?

Discuss the fears of the Chorus of life beyond death.

Discuss the basic conflict of the plot.

Discuss the separation of church and state controversy.

Why does the fourth tempter present Becket's greatest temptation?

Why was Becket's choice to become a martyr an active rather than a passive choice?

Suggested Activities

Write a paper discussing Becket's statement that "Human kind cannot bear very much reality." (Part II)

Compare Becket's martyrdom and the events leading to it with Holy Week and the crucifixion of Christ.

Write a speech in defense of the four knights.

Write a paper discussing Becket's statement: "The last temptation is the greatest treason: to do the right deed for the wrong reason." (Part II)

Define *saint*, *martyr*, and *tragic hero*, showing the similarities and differences among the three.

Read *Everyman* and compare it with *Murder In The Cathedral*.

Write a paper refuting or defending the effectiveness of poetic drama.

TRAGIC MAN

Hamlet

Behavioral Objectives

Having studied the basic concepts of Greek tragedy, the student will find and enumerate in discussion similarities and differences between Greek and Renaissance tragedy.

After arriving at conclusions as to the characteristics of the Renaissance tragic hero from small group discussions, the student will develop in a major paper the character Hamlet as a tragic hero.

Using agreements arrived at through discussion and the deeper investigation required in the writing of a major paper on the concepts of tragedy, the student will state generalizations concerning the universality achieved by Shakespeare in *Hamlet*.

Using the Freytag formula (see Teachers' Manual, *Adventures in English Literature*, Olympic edition) for plot structure of Elizabethan tragedy, the student will chart the plot of *Hamlet*, noting in detail the exposition, the exciting force, steps of actions, structural climax, falling action, moment of final suspense, catastrophe, and denouement.

After research on Elizabethan stagecraft through reference books, filmstrips, and films, the student will devise a director's script on the staging of *Hamlet* within the framework of the Globe Theater architectural plan.

After close study of the seven major soliloquies, the student will write a paper on the philosophies of Hamlet as to life, death, man, and the Elizabethan world.

Having examined the use of language in Shakespearean dramas, the student will draw conclusions through citing specific passages as to Shakespeare's use of blank verse, the run-over line, end rhyme, caesura, couplet, imagery, figures of speech, and prose.

Having recognized the three major controversies within *Hamlet*, the student will participate in a panel discussion in these three areas: the extent of Hamlet's mental derangement, his hesitation to avenge his father's death, his relationship with Ophelia.

Having identified the passages that include humor, the student will report orally on the heightening of tragic effect through these mirthful contrasts.

Textbook

Shakespeare, William. *Hamlet*. Edited by Louis B. Wright and Virginia Lamar. Folger Library Series.

Other Sources

Bradley, A. C. *Shakespearean Tragedy.*
Charlton, H. B. *Shakespearean Tragedy.*
Chute, Marchette. *Shakespeare of London.*
Grebanier, Bernard. *The Heart of Hamlet.*
Holzknecht, G. B. *Background of Shakespeare's Plays.*
Levin, Harry. *The Question of Hamlet.*
Michel, Laurence, and Sewall, Richard B. *Tragedy: Modern Essays in Criticism.*
Raphael, D. D. *The Paradox of Tragedy.*
Sprague, Arthur Colby. *Shakespeare and the Audience.*
Van Doren, Mark. *Shakespeare.*
Webster, Margaret. *Shakespeare Without Tears.*
Wilson, John Dover. *What Happens in Hamlet.*

Background Study

Research the sources of the play which are thought to have been used by Shakespeare.

Review the basic elements of Greek tragedy as outlined in Aristotle's *Poetics.*

Review the principles of Elizabethan stagecraft and the characteristics of Shakespeare's London.

Keep in mind that Hamlet is an Elizabethan and not a medieval Dane.

Investigate the stage, radio, and TV history of the play.

Research the attitudes of the Elizabethans toward ghosts.

Listen to recordings of *Macbeth* while simultaneously reading the play from *Adventures in English Literature.*

Ideas for Development

Compare *Macbeth* and *Hamlet* from these aspects: (a) tragic heroes (b) plot structure (c) characterization (d) universality, and (e) use of the supernatural.

Shakespeare knew nothing of Aristotle. Using *Hamlet* and *Macbeth,* devise a definition for the substance of Shakespearean tragedy; compare it with the Aristotelian formula.

What is the moral or human significance of the play? What universal significance is shown through plot, theme, and characters?

What examples can be found of what the Greeks termed *nemesis,* that is, weakness of a person's character that causes disaster to that person?

What passages give the best key to the character of Hamlet? In its largest aspect, what is the problem he has to solve, and what is its most practical solution? Why is he so inadequate for the task?

Hamlet's flair for abstract thinking makes him frequently indifferent to the concrete world around him; give examples.

Why can Hamlet kill Polonius, send Rosenkrantz and Guildenstern to their deaths, and still hesitate to kill his villainous uncle?

What Elizabethan beliefs concerning ghosts are found in the speeches made by the Ghost or by other characters?

What theatrical devices does Shakespeare use to overcome the inadequacies of the Elizabethan stage?

Although Polonius is a garrulous old man, he frequently shows remarkable insight into human nature; cite quotations to illustrate.

What examples of dramatic irony are in the play? of tragic irony?

How does mirthful contrast heighten tragic effect? How is the strain of tragedy relieved by comedy? Cite instances of each.

Shakespeare is a master of poetic devices. Find lines to illustrate the following: blank verse, couplet, run-over line, end-stopped line, caesura, imagery, and figures of speech.

Comment on Shakespeare's use of both prose and poetry; devise a formula for his use of prose.

Although Hamlet is often called the "melancholy Dane," he is frequently witty; cite examples.

Hamlet is a profoundly spiritual play, yet it is in no sense a religious one. Is tragedy inimical to Biblical religion? Consider Job and *J. B.*

Suggested Activities

Using the Freytag formula for Elizabethan tragedy plot structure, chart the plot of *Hamlet*. Note in detail the exposition, the steps of action, the climax, the falling action, the moment of final suspense, the catastrophe, and the denouement.[1]

View the filmstrip, "The Elizabethan Theater," or consult reference books. Draw a plan of the playing stages of the Globe Theater. On which areas would a director play each scene of *Hamlet*? What has the modern theater borrowed or adapted from the Globe?

There are seven major soliloquies in *Hamlet*: Act I, Scene 2, line 129; Act 1, Scene 5, line 92; Act II, Scene 2, line 576; Act III, Scene 1, line 56; Act III, Scene 2, line 406; Act III, Scene 3, line 73; Act IV, Scene 4, line 32. Write a paper in which the philosophy and main ideas of each soliloquy are stated clearly. What purpose does each serve dramatically? What parallels can be drawn between the soliloquies and Browning's dramatic monologues?

Keep a list of famous quotations (*Hamlet* has more than any literary work other than the Bible) for an end-of-the-study quotation test.

"For the dramatic contest, a hero of such dimension calls for an opponent worthy of him and in Claudius, Shakespeare has equipped Hamlet with a by-no-means contemptible adversary."[2] Qualify this statement in a paper.

". . . Ophelia is perhaps the most interesting depiction in world drama of a thoroughly uninteresting young woman."[3] Write a paper in agreement or disagreement; be specific and support statements.

"Shakespeare's portrait of the Queen is one of the most brilliant depictions in literature of the sentimentalist."[4] Develop this statement in a paper.

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[1]Inglis, Rewey Belle, and Spear, Josephine. *Teacher's Manual for Adventure in English Literature* (Olympic ed.; New York: Harcourt, Brace & Co., 1958), pp. 85-87.

[2]Grebanier, Bernard. *The Heart of Hamlet* (New York: Thomas Y. Crowell Company, 1960), p. 265.

[3]*Ibid.*, p. 273.

[4]*Ibid.*, p. 270.

There are three great questions for debate in *Hamlet*: (1) Was Hamlet insane, partially insane, or always completely sane? (2) Did he love Ophelia? (3) Why did he hesitate so long to avenge his father's death? Form three groups to prepare debates or panels on these highly controversial subjects. Consult the opinions of Shakespearean scholars, if desired; or use completely original reasoning in the presentations.

Listen to the recording of *Hamlet* by the Old Vic Company. If the play is studied act by act, listen to the record in this manner.

Secure from the Louisville Free Public Library the full-length film of *Hamlet*, starring Lawrence Olivier.

If possible, secure a review of Richard Burton's production in New York. (See *Saturday Review*, *The New York Times Sunday Magazine*, or *Theatre Arts*.) Write a critical paper to compare Burton's interpretation and production with a more traditional one.

View the related films and/or filmstrip listed in Nonprint Media.

Listen to the related tape recordings listed in Nonprint Media.

TRAGIC MAN

Rosencrantz and Guildenstern Are Dead

Behavioral Objectives

Having become acquainted with major dramatists, such as Ionesco, Genet, Pinter, Beckett, Sartre, Albee, and Camus, through independent class projects, the student will develop in a major paper the fundamental concepts of existentialism that pervade the Theater of the Absurd.

Drawing on material presented through oral reports on the Theater of the Absurd, the student will identify in class discussion the basic characteristics of the Absurd, to be found in *Rosencrantz and Guildenstern Are Dead.*

Aware that setting in an Absurdist drama is an abstract representation of reality, the student will lead or participate in a class discussion on the concept of setting as used in Stoppard's drama.

After tracing the character development of Rosencrantz and Guildenstern, the student will write a paper based on his compassion and/or empathy for the two protagonists.

From his study of Shakespeare's *Hamlet,* the student will participate in a panel discussion to explore the similarities and dissimilarities between *Hamlet* and *Rosencrantz and Guildenstern Are Dead,* with special emphasis on the dramatic purpose behind the inclusion of Shakespearean passages and scenes.

After class discussion on Stoppard's innovative dialogue, the student will write a script of a situation from his own experience in which dramatic action is revealed through Stoppard's dialogue.

Using the definition of *tragic comedian,* the student will develop an in-depth paper on "Tom Stoppard: Tragic Comedian."

Textbook

Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead.*

Other Sources

Aiken, Henry D. *The Age of Ideology: The 19th Century Philosophers.*
Brustein, Robert. *The Theatre of Revolt.*
_____ . *The Third Theatre.*
Cohn, Ruby. *Casebook on Waiting For Godot.*
Corrigan, Robert W., ed. *Theatre in the Twentieth Century.*
Esslin, Martin. *Theatre of the Absurd.*

Heckel, J. J. "Heroic Absurdities–An Approach to Literature." *English Journal.*
Mussolf, Lenore. "The Medium Is the Absurd." *English Journal.*
Smith, George, and Sayer, Gay. "Who Is Afraid of Godot?" *English Journal.*
Spanos, William. *A Casebook on Existentialism.*
Taylor, John Russell. *Anger and After, A Guide to the New British Drama.*
"What Is Existentialism?" *Life.*
Winthrop, H. "Alienation and Existentialism in Relation to Literature and Youth." *Journal of General Education.*

Background Study

Research the history and the characteristics of the Theater of the Absurd.

Become acquainted with major dramatists, such as Ionesco, Genet, Pinter, Beckett, Sartre, Albee, and Camus.

Examine the major concepts of existentialism.

Ideas for Development

Stoppard states his work to be "more a play on words than a play of words." How does he exploit dialogue and words in order to give language new forms and thereby destroy time-worn cliches?

In the Theater of the Absurd, the setting is an abstract representation of reality. In Stoppard's play, discuss the audience's uncertainty of "where and when" as to the Elizabethan action.

Can *Rosencrantz and Guildenstern Are Dead* be considered in any sense a modern tragedy?

Trace the character development of Rosencrantz and Guildenstern. Is it possible to feel compassion and/or empathy for the protagonists?

The effectiveness of *Rosencrantz and Guildenstern Are Dead* is based on comparison/contrast with *Hamlet.* What are the similarities and differences? How does Stoppard manipulate these to reveal his attitudes toward man's dilemma?

How does dramatic irony give meaning to certain speeches of Rosencrantz and Guildenstern? What audience response would be possible without a foreknowledge of *Hamlet*?

After the ninety or more times that the coin comes up "heads," Guildenstern remarks on the suspension of the laws of probability. What are the implications of the incident?

When Guildenstern learns his own death is imminent, why is he compelled to perform his only overt act in the play, the stabbing of the Player?

Why does Stoppard not use the recorder scene from *Hamlet*?

At what points in the play might Rosencrantz and Guildenstern have escaped their fate? Why did they not?

Samuel Beckett has been called a "tragic comedian." Is this a fitting title for Stoppard? Explain.

What are the larger implications of the "false death" scene in Act III?

What are the implications of Rosencrantz and Guildenstern's involvement in the dress rehearsal?

Suggested Activities

Shakespeare often portrays man as a pawn in a chess game that he does not understand. Make a list of Shakespearean quotations which are "existential" in nature.

Give readings for the class from other plays of the Theatre of the Absurd. Discuss these readings with the class.

Contemporary popular songs are often noted for their "word games." Play recordings such as "The Dangling Conversation" by Simon and Garfunkel, "All Along the Watchtower" by Bob Dylan, and discuss their significance.

Invite professional resource people from the theater to talk on the Theater of the Absurd.

Select provocative lines from Stoppard's play as an in-class writing assignment. Make this composition a spontaneous reaction, rather than a take-home assignment. Consider the following lines:

"Life in a box is better than no life at all."

"A man talking sense to himself is no madder than a man talking nonsense not to himself."

"All your life you live so close to truth, it becomes a permanent blur in the corner of your eye, and when something nudges it into outline it is like being ambushed by a grotesque."

Write a major paper on "death," citing lines that develop this theme in the play.

Play excerpts from the recording of "Waiting for Godot."

Stoppard gives a new dramatic life to a group of previously determined characters. Find another literary character to substitute for Stoppard's Rosencrantz and Guildenstern. Defend your choice before the class.

Use for background study of existentialism the *Life* reprint, "What Is Existentialism?"

Play a rhetoric game in class by rules devised by Rosencrantz and Guildenstern. (See pp. 42-44 in text.)

TRAGIC MAN

Père Goriot

Behavioral Objectives

After reading Père Goriot, the student, through class discussion, will make generalizations as to the French society of the period: attitudes toward money, marriages, morals, family, and power.

With awareness of Balzac's stated intentions as to his *Human Comedy*, the student, in a paper, will assess *Père Goriot* as to its success as a "novel of manners."

Through small group discussions, the student will analyze the plot structure of the novel and the respective functions of the three interrelated stories within the main plot structure.

After independent research as to the "Balzacian type" of characterization, the student will participate in a panel discussion of Goriot and Vautrin as such types.

Having reviewed the concepts of *tragedy* and *pathos*, the student will debate Père Goriot as a pathetic or tragic figure.

After a restatement of the realistic, naturalistic, and romantic approaches to literature, the student will write a critical paper to cite examples of each of the three in *Père Goriot*.

Through class discussion, the student will cite examples and/or passages that point up Balzac's attention to verisimilitude.

After review of the point of view or the focus of narration, the student will draw conclusions in a paper as to the Balzacian method of narration and its effectiveness.

Textbook

Balzac, Honoré de. *Père Goriot*. Translated by Henry Reed.

Other Sources

Lukacs, George. *Studies in European Realism.*
Oliver, E. J. *Balzac, the European.*
_____. *Honoré de Balzac.*
Peyre, Henri. *The Contemporary French Novel.*
Zweig, Stefan. *Balzac.*

Ideas for Development

Study Balzac as an introduction to the arts of France.

Justify this work as a novel of manners. Define the term *novel of manners*.

Trace the development of Rastignac; identify his human weaknesses and strengths. What other characters achieve an equally realistic quality? Explain.

Discuss the villain Vautrin as the chief philosopher of Balzac's novel. How does he exemplify Rousseau's philosophy that the best self is the natural self?

Read aloud Balzac's description of the boarding house. "One trick of Balzac's technique is to concentrate on the background to a point of exactitude that fatigues the reader until the figures which emerge against it appear credible, however fantastic or dramatic their behavior."[1]

Discuss Goriot's function as a symbol. "Goriot is the genius of fatherhood ('the Christ of paternity' to Rastignac) as Vautrin is the genius of crime. . . ."[2]

Analyze and compare the daughters of Goriot, Anastasie and Delphine, alluding to comparable literary figures.

Discuss the role of "money" in the novel; show how it affects all the main characters of the novel.

Discuss the unusual movement of the plot. "Yet *Le Père Goriot* is not only the history of Goriot, for Rastignac is the central character through whose eyes Goriot is more often seen, while it is Vautrin who precipitates the action. . . ."[3]

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[1]E. J. Oliver, *Honoré de Balzac* (New York: Macmillan Company, 1964), p. 57.

[2]*Ibid.*, p. 67.

[3]*Ibid.*, p. 56.

Suggested Activities

Students who have read *King Lear* may draw a comparison between this play and Balzac's novel. After having studied *Hamlet* and the Elizabethan and Artistotelian concepts of tragedy, define *pathos* and determine whether Père Goriot is a tragic or pathetic figure.

It is often difficult for students to rid themselves of the current literary environment of the unemotional and non-sentimental man whose chief interest is in the searching and discovering of his own soul; yet in *Père Goriot* students are confronted with a man to whom introspection and reward have no reality unless they are concerned with the welfare of his daughters. Withdraw the old man from his romantic environment where such actions are applauded and from the modern age where they are distrusted and ridiculed. Can Père Goriot, from this isolated and more objective viewpoint, achieve any proportion of heroic stature, or does he become grotesque in his willingness to kill, to condemn, and to berate humanity in defense of his selfish daughters?

Place some of the novel's more important scenes, such as Goriot's death, Vautrin's tempting of Rastignac, or the conversation between Rastignac and Bianchon, and so forth, into dramatic form and enact in class.

Discuss a contemporary undertaking with the scope and magnitude of Balzac's *Human Comedy*, how would you structure it? In what light would you describe our American society?

Have a mock trial of either Vautrin or Goriot's daughters.

NONPRINT MEDIA

Films

The following films are available from the Jefferson County Book and Film Depository:

822.33
Age *The Age of Elizabeth.* Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

822.33
Ham *Hamlet: Poisoned Kingdom.* Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

822.33
Ham *Hamlet: Readiness Is All.* Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

822.33
Ham *Hamlet: What Happens in Hamlet.* Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

822.33
Und *Understanding Shakespeare: His Sources.* Coronet Instructional Films, 1952. 19 min. Color. Sound.

822.33
Und *Understanding Shakespeare: His Stagecraft.* Coronet Instructional Films, 1972. 25 min. Color. Sound.

The following film is available from the Louisville Free Public Library:

Hamlet. United World Films, n.d. 159 min. Black and white. Sound. 4-118, 4-119, 4-120, 4-121.

Filmstrips

Our Heritage from Medieval England (Our Heritage from the Old World Series). McGraw-Hill Textfilms, 1963. Color.

Shakespeare's Theatre. Educational Audio Visual, Inc., 1963. Color. Sound.

Recordings

Beowulf and Chaucer. Read by Helge Kokeritz and John C. Pope. Educational Audio Visual, Inc., n.d.

Continuation of the Atmosphere. University of Wisconsin, English Department, n.d. Lecture on tape.

Hamlet. Read by John Gielgud and Cast. Educational Audio Visual, Inc., n.d. 2 recordings.

How Shakespeare Uses Words. University of Wisconsin, English Department, n.d. Lecture on tape.

Introduction to Shakespeare. University of Wisconsin, English Department, n.d. Lecture on tape.

The Shakespearean Atmosphere. University of Wisconsin, English Department, n.d. Lecture on tape.

The Shakespearean Character. University of Wisconsin, English Department, n.d. Lecture on tape.

The Shakespearean Plot. University of Wisconsin, English Department, n.d. Lecture on tape.

A Thousand Years of English Pronunciation. Educational Audio Visual, Inc., n.d. 2 recordings.

Waiting for Godot. Columbia Records, n.d.

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ADVANCE PROGRAM–ENGLISH 592
TRAGIC MAN/INTROSPECTIVE MAN

Course Description

English 592 continues to develop the theme of **Tragic Man** through a study of selected works by Hardy and Miller.

Further exploration of the course theme, **Images of Man**, leads specifically to a look at the **Introspective Man**, focusing on his quest for self-knowledge and upon his psychic need for self-assertion. Works by Conrad, Dostoyevsky, Eliot, and Shaw probe the individual's inward responsibilities and struggles.

In addition, an examination of selected works of the Romantic poets, Wordsworth, Coleridge, Byron, Shelley, and Keats, serves as a transition from **Introspective Man** to **Protesting Man.**

Prerequisite

English 591; eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

Tragic Man (continued)	
Death of a Salesman	1 week
The Return of the Native	2 weeks
Introspective Man	
Heart of Darkness and the Secret Sharer	1 week
Crime and Punishment	3 weeks
The Love Song of J. Alfred Prufrock	1 week
Man and Superman	2 weeks
Poetry of the Romantic Poets	2 weeks

General Objectives

Knows the purpose, requirements, and mechanics of the Advanced Placement examination.

Learns of the Introspective Man, focusing on his quest for self-knowledge and his psychic need for self-assertion through a study of selected works by Conrad, Dostoyevsky, Eliot, and Shaw.

Appreciates the transition from the Introspective Man to Protesting Man via an examination of the Romantic poets, Wordsworth, Coleridge, Byron, Shelley, and Keats.

Behavioral Objectives

Having read and/or discussed critical views regarding characteristics of the modern tragic hero (e.g., Miller's "Tragedy of the Common Man" and/or Joseph Wood Krutch's "The Tragic Fallacy"), the student will compare through class discussion these characteristics with those of the Renaissance tragic hero and the Greek tragic hero.

After studying *Death of a Salesman* and participating in class discussion, the student will select social elements or changes which threaten the protagonist's self-image and explain his choices in a written composition.

After studying *Death of a Salesman,* the student will point out three or more examples of Miller's fusion of past, present, and future (e.g., use of staging, dialogue, music).

After reviewing Thomas Hardy's biography and literary career and reading *The Return of the Native,* the student will explain in class discussion how the theme of *The Return of the Native* reflects Hardy as a link between the modern era and Victorian times.

Having reviewed the characteristics of naturalism in literature, the student will point out passages in *The Return of the Native* which illustrate a naturalistic interpretation of man's relationship to nature.

After reviewing elements of Greek drama (e.g., the chorus, the five-part structure, the unities), the student will find and describe similar elements in *The Return of the Native.*

After examining Hardy's description of the environment in *The Return of the Native,* the student will cite ways in which the setting assumes attributes of a character.

Given information about Hardy's cosmic view of life and his literary style, the student will write a paper analyzing the ways in which *The Return of the Native* reflects this view.

After reading *Heart of Darkness* and/or *The Secret Sharer,* the student will list the characteristics which best describe Joseph Conrad's image of the introspective man.

After reading Albert Guerard's introduction to the textbook, the student will show in chart form or in a paper the archetypal pattern "night journey" found in either *Heart of Darkness* or *The Secret Sharer.*

After reviewing the characteristics of existential man, the student will identify these characteristics in the protagonist of *Heart of Darkness* and/or *The Secret Sharer,* and, in discussion or in a paper, will infer how the protagonist does or can solve his problem of isolation.

After research into Dostoyevsky's life and his philosophy, the student will trace in class discussion their relationships to *Crime and Punishment.*

Having reviewed the superman theories of Nietzche and of Hegel, the student will write an in-depth paper analyzing Raskolnikov as Dostoyevsky's "extraordinary man."

After a reexamination of the novel, the student will arrive through class discussion at generalizations as to Raskolnikov's motives in committing the crime.

Using independent study on dream psychology, the student will write a paper on the importance and functions of dreams within the novel.

After listening to oral reports on the Leopold-Loeb case in 1924, the student will participate in a panel discussion to compare/contrast the Raskolnikov crime with that of Leopold-Loeb in the light of the beliefs of the involved individuals concerning the rights of the superior intellect.

After reconsideration of Vautrin's role in *Père Goriot*, the student will write a paper of comparison/contrast of Vautrin with Svidrigailov.

After studying the novel *Crime and Punishment*, the student will debate the strengths and/or weaknesses of the "Epilogue."

After participating in the reading and discussion of *Crime and Punishment*, the student will write a response to one essay-test question, such as "What insights of early nineteenth century Russian society are provided through the reading of *Crime and Punishment*?" or "What is the importance of religion in the novel?"

After reviewing the definition of stream-of-consciousness technique, the student will select examples of this literary device in *The Love Song of J. Alfred Prufrock* and explain how the chosen examples convey psychological relationships rather than logical ones.

After rereading Eliot's poem, *The Hollow Men*, the student will compare its presentation of modern man with that of *The Love Song of J. Alfred Prufrock*, citing examples which illustrate twentieth century man's physical and spiritual impotency and his role as a victim of social rituals and trivialities.

After reviewing the characteristics of an introspective man, the student will point out at least six figures of speech which create the texture and introspective tone of *The Love Song of J. Alfred Prufrock*.

Given information about Eliot's use of literary allusions, the student will locate and explain at least three allusions in *The Love Song of J. Alfred Prufrock* and/or *The Hollow Men*.

After reading the "Preface" to *Man and Superman*, the student will state the reasons for Shaw's determination to write a different kind of Don Juan drama, citing specific passages to substantiate this interpretation.

From research on the Spanish *Don Juan Tenorio,* the student will explain through class discussion, similarities between the Shavian and Spanish dramas.

After reading the comedy (Acts I, II, and IV), the student will explore in a paper the uses of character stereotypes as effective vehicles for satire.

After research on the Fabian Society and Shaw's role as one of its leaders, the student will moderate or participate in a class discussion on Tanner, the doctrinaire socialist, as revealed in the comedy and "The Revolutionist's Handbook."

From reading Act III, the "Don Juan Intermezzo," the student will participate in a panel discussion of the respective philosophies of the Devil and Don Juan, with special emphasis on their present-day implications.

After reexamination of all four acts of *Man and Superman,* the student will analyze in a paper the relationships between the trivial comedy and the philosophical conversation.

After class discussion exploring the similarities and differences between Dostoyevsky's "extraordinary man" and the Shavian "superman," the student will give specific examples of similarities and/or differences.

After studying examples of tragedy and comedy, the student will write an in-class essay based on this statement: "Comedy is as serious as tragedy; it frequently has a serious purpose."

Having acquired information through research and/or lectures about the philosophic and social background of the romantic movement in England and its relationship with the revolutionary spirit of other countries, the student will identify and explain two or more examples of social and spiritual issues under protest as described in selected poems by romantic poets.

After studying selected works of Wordsworth, Coleridge, Lord Byron, Shelley, and Keats, the student will cite lines from the poems that illustrate the romantic view of man's nature and the romantic view of Beauty.

After reviewing the elements of poetry (e.g., tone, imagery, rhythm), the student will cite examples of each from selected poems by romantic poets.

TRAGIC MAN

Death of a Salesman

Behavioral Objectives

Having read and/or discussed critical views regarding characteristics of the modern tragic hero (e.g., Miller's "Tragedy of the Common Man" and/or Joseph Wood Krutch's "The Tragic Fallacy"), the student will compare, through class discussion, these characteristics with those of the Renaissance tragic hero and the Greek tragic hero.

After studying *Death of a Salesman* and participating in class discussion, the student will select social elements or changes which threaten the protagonist's self-image and explain his choices in a written composition.

After studying *Death of a Salesman*, the student will point out three or more examples of Miller's fusion of past, present, and future (e.g., use of staging, dialogue, music).

Textbook

Miller, Arthur. *Death of a Salesman.*

Other Sources

Hatcher, Harlan, ed. *A Modern Repertory.*
Miller, Arthur. "Tragedy of the Common Man." *Theatre Arts.*
Myers, Henry. *Tragedy: A View of Life.*
Pressey, B., and Watson, E. B., eds. *Contemporary Drama: Eleven Plays.*
Raphael, D. D. *The Paradox of Tragedy.*
Shipley, Joseph T., ed. *Guide to Great Plays.*
Weales, Gerald. *American Drama Since World War II.*

Background Study

Research the life of Arthur Miller and his earlier works: *The Man Who Had All the Luck, Focus,* and *All My Sons.*

Review the Aristotelian definition of tragedy.

Review the basic types of dramatic presentation: realism, naturalism, and expressionism.

Ideas for Development

"A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizon." How does the flute melody complement the state of mind of Miller's principal character?

How is Willy Loman's statement concerning his home, "You finally own it, and there's nobody to live in it," basic to the theme assigned to the play by Joseph T. Shipley, that is, "... a searing indictment of the American way of life"?[1]

Why is a purely psychiatric or purely sociological view of life inconsistent with the traditional interpretation of tragedy?

In the essay "Tragedy of the Common Man," Miller says that tragedy exists when one is in the presence of a character who is prepared to die to achieve or to maintain his sense of dignity. The tragedy has its roots in the character's underlying fear of displacement from the chosen image of what he is.[2] What is Willy's chosen image, and how does his attempt to maintain it qualify as the struggle of a tragic hero?

Is the end of Miller's play optimistic or pessimistic? Justify answers on the basis of previous understandings of the purpose of tragedy.

Explain Willy's conflict with Biff in the light of Willy's need for maintaining images.

Which character best illustrates the complex dramaturgy of *Death of a Salesman*?

In what way has the character's sense of values become distorted by external pressures? By internal pressures?

There are three figures whom Willy might have chosen to follow: his father, Ben, and Dave Singleman. Account for his inability to pattern his life after any of them.[3]

Does Biff's statement at the end of the Play–"I know who I am, Kid"–mean that he has in any way found himself?

According to Miller's definition of tragedy, what is Willy's tragic flaw?

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[1]Joseph T. Shipley, ed., *Guide to Great Plays* (Washington, D. C.: Public Affairs Press, 1956), p. 430.

[2]Arthur Miller, "Tragedy of the Common Man," *Theatre Arts*, March, 1951, p. 48.

[3]Gerald Weales, *American Drama Since World War II* (New York: Harcourt, Brace & World, Inc., 1962), pp. 7-8.

What is the measurement of stature in the common man which corresponds to rank in Aristotle's tragic hero?

How might Willy's relationship with his son have been affected if Willy had been able to lie to himself with complete conviction?

Comment on the ideas that Miller, through Willy, is describing the failure of a way of life which might have been successful if personified by a stronger or a weaker character.[1]

Suggested Activities

Write a brief analysis and criticism of Willy's dream.

Study and explain to the class the functioning of Jo Meliziner's expressionistic set for the original production of *Death of a Salesman*.

Conduct a class discussion of Biff's difficulty in finding himself.

Compare the final acts of *Death of a Salesman* and Kingsley's *Detective Story* (in *A Modern Repertory*) as each relates to Miller's view of tragedy.

Listen to the recording of Arthur Miller's reading from the play; discuss the effectiveness of his oral interpretation.

Rewrite one act as a radio drama for recording.

Organize a discussion of "What is the American concept of success?"

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[1]Frank Magill, ed., *Masterpieces of World Literature in Digest Form* (3d series; New York: Harper & Row Publishers, Inc., 1960), p. 225.

TRAGIC MAN

The Return of the Native

Behavioral Objectives

After reviewing Thomas Hardy's biography and literary career and reading *The Return of the Native*, the student will explain in class discussion how the theme of *The Return of the Native* reflects Hardy as a link between the modern era and Victorian times.

Having reviewed the characteristics of naturalism in literature, the student will point out passages in *The Return of the Native* which illustrate a naturalistic interpretation of man's relationship to nature.

After reviewing elements of Greek drama (e.g., the chorus, the five-part structure, the unities), the student will find and describe similar elements in *The Return of the Native*.

After examining Hardy's description of the environment in *The Return of the Native*, the student will cite ways in which the setting assumes attributes of a character.

Given information about Hardy's cosmic view of life and his literary style, the student will write a paper analyzing the ways in which *The Return of the Native* reflects this view.

Textbook

Hardy, Thomas. *The Return of the Native.*

Other Sources

Allen Walter. *The English Novel.*
Beach, Joseph W. *The Techniques of Thomas Hardy.*
Guerrand, Albert. *Thomas Hardy, the Novels and the Stories.*
McCullough, Bruce. *Representative English Novelists: Defoe to Conrad.*
Wagenknecht, Edward. *Cavalcade of the English Novel.*
Webster, Carl J. *Hardy of Wessex.*
Webster, Harvey C. *On a Darkling Plain.*

Background Study

Research the life of Thomas Hardy to understand his interest in Greek, theology, and architecture.

Investigate the Gunpowder Plot and Guy Fawkes Day.

Discuss the Druidical rites of early England.

Ideas for Development

In the dramatic structure of the novel, chapter 1 serves as a prologue; point by point, what does Hardy establish in this chapter to support this statement?

What is Hardy's purpose in chapter 7? Is this accomplished? In what respects?

Cite examples of Hardy's use of Diggory Venn as the *deus ex machina* of the novel.

What influences does the heath have on human destiny? Consider each of the major characters and his reactions to the setting.

Why does Diggory Venn's trade set him apart from the other characters? Does this have modern-day implications?

Hardy intended Clym to represent Modern Man; does he succeed?

What superstitious practices are mentioned in the novel? What do these contribute?

What part do dreams play in the revelation of character or as symbols of certain states of mind?

Mark passages in which Hardy uses description filled with poetic beauty and power; note examples of imagery.

Cite examples of Hardy's artistry in the use of color.

Consider the heath folk as a group; what does the group contribute to the novel? What does each contribute to plot development?

The plot of the novel is so clearly constructed that it has many aspects of the architect's blueprint; justify this statement.

Should Hardy have ended his novel after Book V? Was it a sacrifice to the gods of the market place?

Explain why Hardy could not be termed a "regionist."

Is Eustacia the tragic heroine Hardy intended?

Discuss Hardy's concept of good and evil; refer to the following passage:

> The world, as pictured by Hardy, is a place of disaster where sinister powers are at work to thwart man. It is not a place of just punishments or just rewards. Evil turns up repeatedly, but man is not to blame. The evil outside man, in Hardy's view, is greater than the evil in man. Conversely, the good which is within man is greater than the good outside him. The result of such a division is that a conflict arises between the good in man and the evil in nature. Man is too good for the world, which, having fathered him, is blind to his superior qualities and will have none of them.[1]

Suggested Activities

Some critics have called Hardy a pessimist; others disagree. Have a round table discussion defending both points of view.

It has been suggested that only Rembrandt would have done justice to the scene where Wildeve and Christian throw dice for gold pieces in the light of glowworms. Have a student interested in art justify this statement, using specific examples of Rembrandt's art and Hardy's descriptive passages.

There are six main characters belonging to the main action; each is at one time or another in a triangular relationship with two of the others. Make a chart of these relationships to use as a basis for discussing the cohesiveness of the plot.

Hardy believes in fate as a malign influence in the affairs of man and that man is the sole, moral force in the universe; list examples of his use of coincidence to substantiate this statement.

Clym poses a provocative question: "Mother, what is doing well?" (See text, p. 180.) Answer this question in terms of today's society.

Recall the definition of *allusion*; apply this to Hardy's classical allusions, using the following:

Vale of Tempe	Artemis
Thule	Athena
Turbaria	Hera
Maenades	Pheidias
Promethean	Oedipus
Lympus	Scyllaeo-Charybdean
Mephistophelian	

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[1] Bruce McCullough, *Representative English Novelists: Defoe to Conrad* (New York: Harper & Row Publishers, Inc., 1946.)

With the use of background material, find examples of the tremendous influence of Shakespeare on Hardy.

Read Hardy's poetry and "Tony Kytes, the Archdeceiver" to appraise Hardy's ability in other genres.

Participate in a panel discussion of the classic mold of the novel with special emphases on the following areas: adherence to the unities, classical allusions, and the Greek chorus qualities of the heath folk. This will require considerable preparation as all points should be substantiated.

Using many of the ideas brought out in discussion during the unit, write a culminating major paper on one of the following topics:

Egdon Heath: Antagonist
Eustacia Vye: Tragic Heroine
The Heath Folk
Hardy's Tragic View

Vocabulary

anomalous
ascetic
banns
barrow
besom
champaign
ephemeral
eremite
evanescent
fetichistic
furze
heath-croppers
Ishmaelitish
mummers
perfervid
reddle
tumulus
turves
vicinal
weir

INTROSPECTIVE MAN

Heart of Darkness and the Secret Sharer

Behavioral Objectives

After reading *Heart of Darkness* and/or *The Secret Sharer*, the student will list the characteristics which best describe Joseph Conrad's image of the introspective man.

After reading Albert Guerard's introduction to the textbook, the student will show in chart form or in a paper the archetypal pattern "night journey" found in either *Heart of Darkness* or *The Secret Sharer*.

After reviewing the characteristics of existential man, the student will identify these characteristics in the protagonist of *Heart of Darkness* and/or *The Secret Sharer*, and, in discussion or in a paper, will infer how the protagonist does or can solve his problem of isolation.

Textbook

Conrad, Joseph. *Heart of Darkness and The Secret Sharer.*
(Note: Teachers may choose to teach either one or both of the novels.)

Other Sources

Bancroft, William Wallace. *Joseph Conrad: His Philosophy of Life.*
Davis, O. B. *Four English Novels: Teacher's Manual.*

Background Study

As a child Joseph Conrad left Poland in its hour of need; what possible effects could this have had on his writing?

Research the philosophy of Conrad as it is reflected in his works.

Conrad uses the sea to symbolize the cosmos (the everything in all); what other authors have used the sea as the setting for man's contest with life?

The Secret Sharer is based upon a true incident of the sea; read the account of this incident presented by O. B. Davis.[1]

Ideas for Development

Read the opening paragraph from the standpoint of description of the captain rather than of the setting. Conrad uses nature to parallel his characters and events.

The captain is alone when he discovers the "corpse," and no one ever sees the "secret sharer." What other indications does Conrad give that Leggatt is not a separate character but another side of the captain himself? (See "Introduction" to text, pp. 7-15.)

How does Conrad set the captain apart from all others by using certain words and phrases (e.g., the frequent use of *alone*, *secret*, *stranger*, and *knowledge*)?

In *Heart of Darkness* Conrad says, "Droll thing life is--that mysterious arrangement of merciless logic for a futile purpose. The most you can hope from it is some knowledge of yourself--that comes too late--a crop of unextinguishable regrets." (See text, p. 148.) Does the captain's self-knowledge come too late? In the last paragraph of *The Secret Sharer*, the captain has saved his ship, and he says that ". . . , on the very edge of darkness . . . I was in time to catch an evanescent glimpse of my white hat left behind to mark the spot where the secret sharer of my cabin and of my thoughts, as though he were my second self, had lowered himself into the water to take his punishment: a free man, a proud swimmer striking out for a new destiny." (See text, p. 61.)

Conrad does not allow other men (the captain of the *Sephora*) to pass judgment on Leggatt. He describes the captain: "A spiritless tenacity was his main characteristic. . ." (See text, p. 39.) Conrad stated the same idea of the inability of men to judge each other in a letter to Edward Nobel. "Everyone must walk in the light of his own heart's gospel. No man's light is good to any of his fellows. That's my creed from beginning to end. That's my view of life--a view that rejects all formulas, dogmas, and principles of other people's making. These are a web of illusions. We are too varied. Another man's truth is only a dismal lie to me."[2] Discuss Conrad's idea of justice and compare it to Dreiser's in *An American Tragedy*.

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[1]O. B. Davis, ed., *Four English Novels* (Teacher's Manual; New York: Harcourt, Brace & Co., 1960), pp. 22-23.

[2]William Wallace Bancroft, *Joseph Conrad: His Philosophy of Life* (New York: Haskell House Publishers, Inc., 1969), p. i.

Discuss the importance of the captain's introspective statement, ". . . I wondered how far I should turn out faithful to that ideal conception of one's own personality every man sets up for himself secretly." (See text, p. 21.)

Compare *The Secret Sharer* with "The Beast in the Jungle." Marcher is a man who does not achieve self-knowledge until it is too late: his other self, the beast, springs and destroys him before he discovers it. How do Conrad and James project their concepts of the necessity of man's concerning himself with others for his own fulfillment?

How has the personality of the captain changed in relation to his ship and crew by the end of the book? Notice how he is so apart from them throughout the story and at the end he exults, ". . . no one in the world should stand now between us, throwing a shadow on the way of silent knowledge and mute affection, the perfect communion of a seaman with his first command." (See text, p. 61.) This is in contrast to one of his earlier reveries of ". . . the ship of which I knew nothing, manned by men of whom I knew very little more." (See text, p. 23.) How does this relate to man's need of contact with his fellow man, even though Conrad speaks so often of the captain's being alone? Discuss the importance of man's understanding himself before he can become a valuable part of humanity.

Discuss the idea that many authors appear to arrive at truths of life while the main character is oblivious of the fact that he has achieved a truth; relate this to personal experiences in which one has come to certain realizations without ever putting them into concrete terms or being aware of exactly when he came to these understandings.

Suggested Activities

Read *The Sea Dreamer* by Gerard Jean-Aubry prior to the study of *The Secret Sharer* and present a report, panel, or discussion on Conrad's life and works as they relate to *The Secret Sharer.*

Review *Moby Dick* and *The Old Man and the Sea* and draw parallels between these and *The Secret Sharer* regarding the presentation of the sea and man's obsession or quest for what he feels he must do.

Read the novel *Lord Jim,* the novel *Heart of Darkness,* or the short story "The Lagoon." Look for Conrad's consistency in these works in portraying man's need for self-knowledge and his need for his fellow man.

INTROSPECTIVE MAN

Crime and Punishment

Behavioral Objectives

After research into Dostoyevsky's life and his philosophy, the student will trace in class discussion their relationships to *Crime and Punishment*.

Having reviewed the superman theories of Nietzche and of Hegel, the student will write an in-depth paper analyzing Raskolnikov as Dostoyevsky's "extraordinary man."

After reexamination of the novel, the student will arrive at generalizations through class discussion as to Raskolnikov's motives in committing the crime.

Using independent study on dream psychology, the student will write a paper on the importance and functions of dreams within the novel.

After listening to oral reports on the Leopold-Loeb case in 1924, the student will participate in a panel discussion to compare/contrast the Raskolnikov crime with that of Leopold-Loeb in the light of the beliefs of the involved individuals concerning the rights of the superior intellect.

After reconsideration of Vautrin's role in *Père Goriot*, the student will write a paper of comparison/contrast of Vautrin with Svidrigailov.

After studying the novel, *Crime and Punishment*, the student will debate the strengths and/or weaknesses of the "Epilogue."

After participating in the reading and discussion of *Crime and Punishment*, the student will write a response to one essay-test question, such as "What insights of early nineteenth century Russian society are provided through the reading of *Crime and Punishment*?" or "What is the importance of religion in the novel?"

Textbook

Dostoyevsky, Fyodor. *Crime and Punishment*.

Other Sources

Beach, Joseph Warren. *The Twentieth Century Novel*.
Levin, Meyer. *Compulsion*.
Raphael, D. D. *The Paradox of Tragedy*.

Background Study

Review Nietzsche's god-man theory.

Study Dostoyevsky's moral philosophy in *The Twentieth Century Novel.*

Research Dostoyevsky's early life and the relation of his life to his works.

Research Dostoyevsky's life in prison.

Study the hypotheses of critics about the possible effect of Dostoyevsky's epileptic condition on his writing.

Ideas for Development

Why does Raskolnikov find a "kind of enjoyment" in self-torture?

Discuss Raskolnikov's statement ". . . that a man who is condemned to death, rather than take death, would choose to live on some high rock, on a narrow ledge in everlasting darkness for eternity–Only to live . . . life! whatever it may be."

Follow the progression of the various states of mind of Raskolnikov through the nine days involving the preparation of the crime and the six days leading to the confession and surrender.

Explain the psychological overtones of Raskolnikov's dream of the murdered mare.

Svidrigailov is not directly involved in the plot; what part then does he play in the author's overall intention?

Discuss the cruelties and miseries that Dostoyevsky presents in human nature.

Discuss Raskolnikov's reasons for his loathing of everyone after he has committed his crime.

What reasons can be found for Raskolnikov's attraction for Sonia?

Suggested Activities

Compare the techniques used by Dostoyevsky in the creation of atmosphere with those of Poe in "The Fall of the House of Usher."

Compare Raskolnikov's motive for his crime with the famous Leopold-Loeb case in 1924.

Compare the two crimes in the light of the beliefs of the involved individuals concerning the rights of the superior intellect.

Explain and then refute or defend Raskolnikov's "theory of the extraordinary man."

Dostoyevsky ends his book with "... that might be the subject for a new story." In a brief sequel, tell what might lie ahead in the future for Raskolnikov and Sonia.

Read and discuss Freud's analysis of Dostoyevsky.

INTROSPECTIVE MAN

The Love Song of J. Alfred Prufrock

Behavioral Objectives

After reviewing the definition of stream-of-consciousness technique, the student will select examples of this literary device in *The Love Song of J. Alfred Prufrock* and explain how the chosen examples convey psychological relationships rather than logical ones.

After rereading Eliot's poem *The Hollow Men,* the student will compare its presentation of modern man with that of *The Love Song of J. Alfred Prufrock,* citing examples which illustrate twentieth century man's physical and spiritual impotency and his role as a victim of social rituals and trivialities.

After reviewing the characteristics of an introspective man, the student will point out at least six figures of speech which create the texture and introspective tone of *The Love Song of J. Alfred Prufrock.*

Given information about Eliot's use of literary allusions, the student will locate and explain at least three allusions in *The Love Song of J. Alfred Prufrock* and/or *The Hollow Men.*

Textbook

Perrine, Laurence. *Sound and Sense: An Introduction to Poetry.* 3d ed.

Other Sources

Drew, Elizabeth. *T. S. Eliot: The Design of His Poetry.*
Headings, Philip R. *T. S. Eliot.*
Inglis, Rewey Belle, and Spear, Josephine. *Adventures in English Literature.* Olympic edition.
Kenner, Hugh. *The Invisible Poet: T. S. Eliot.*
Langbaum, Robert. *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition.*
Trilling, Lionel. *The Experience of Literature: Poetry.*
Commission on English. *12,000 Students and Their English Teachers.*
Unger, Leonard, ed. *T. S. Eliot: A Selected Critique.*
Williamson, George A. *Reader's Guide to T. S. Eliot: A Poem-by-Poem Analysis.*

Background Study

Research the story in Dante's *Inferno*, Canto VII, from which comes the poem's epigraph, whose translation is as follows:

> If I believed that my reply might be to a person who would ever return to the world, this flame would quiver no more; but, inasmuch as no living man ever returns from this depth, if what I hear is true, without fear of infamy, I answer you.

Read "To His Coy Mistress" by Andrew Marvell, a seventeenth century English poet. See p. 77 of *Sound and Sense: An Introduction to Poetry* and p. 27 of *The Experience of Literature: Poetry*.

Review the Biblical stories of John the Baptist in Matthew 14: 1-11 and of Lazarus in Luke 16: 19-31 or in John 11: 1-44.

Read Eliot's "The Hollow Men." (See p. 649 of *Adventures in English Literature*.)

Ideas for Development

Consider the "Questions for Discussion" and "Writing Assignments" offered in the poetry teaching unit of *12,000 Students and Their English Teachers*, pp. 171-176.

Discuss the questions offered on pp. 286-287 in *Sound and Sense: An Introduction to Poetry*.

What kind of society has trapped Prufrock, making him indecisive and inactive? How does Eliot use ordinary objects and activities to convey this?

The first simile of the poem, ". . . the evening . . . like a patient etherized upon a table;" not only sets the poem's mood but also reflects the nature of Prufrock's dilemma. In what ways do other figures of speech in the poem expand on this motif.

Trace Eliot's use of the water imagery as a death-rebirth archetype.

How does the "mermaid" imagery, used as a symbol of the imaginative world, fit into Eliot's dying world? Is art a source of hope for modern man? In what ways?

Compare the two worlds depicted in the poem, the "outside" world of "certain half-deserted streets" and the "inside" world of "the cups, the marmalade, the tea."

One of Prufrock's dilemmas is his inability to separate appearance (or his fantasy world) from that of reality; how does Eliot illustrate this?

Suggested Activities

Using Eliot's poem, "The Hollow Men," write a paper or discuss how the "hollow man" foreshadows the birth of a Prufrock.

In a written composition, examine the use of literary devices in "The Hollow Men," comparing it with that found in *Prufrock*.

Listen to Eliot's recording of both poems.

Write a paper, examining Prufrock as an ideal modern tragic figure or as a pathetic hero; use Arthur Miller's definition of a modern tragic hero.

After reading Andrew Marvell's "To His Coy Mistress," write a paper or give an oral presentation, comparing the poem's speaker with Prufrock. How does each pursue his lover? What kind of relationship exists in each situation? How does each character see himself in terms of his world.

Identify other Prufrocks in the worlds of politics, of religion, and of the youth cult.

INTROSPECTIVE MAN

Man and Superman

Behavioral Objectives

After reading the "Preface" to *Man and Superman*, the student will state the reasons for Shaw's determination to write a different kind of Don Juan drama, citing specific passages to substantiate this interpretation.

From research on the Spanish *Don Juan Tenorio*, the student will explain, through class discussion, similarities between the Shavian and Spanish dramas.

After reading the comedy (Acts I, II, and IV), the student will explore in a paper the uses of character stereotypes as effective vehicles for satire.

After research on the Fabian Society and Shaw's role as one of its leaders, the student will moderate or participate in a class discussion on Tanner, the doctrinaire socialist, as revealed in the comedy and "The Revolutionist's Handbook."

From reading Act III, the "Don Juan Intermezzo," the student will participate in a panel discussion of the respective philosophies of the Devil and Don Juan, with special emphasis on their present-day implications.

After reexamination of all four acts of *Man and Superman*, the student will analyze in a paper the relationships between the trivial comedy and the philosophical conversation.

After class discussion exploring the similarities and differences between Dostoyevsky's "extraordinary man" and the Shavian "superman," the student will give specific examples of similarities and/or differences.

After studying examples of tragedy and comedy, the student will write an in-class essay based on this statement: "Comedy is as serious as tragedy; it frequently has a serious purpose."

Textbook

Shaw, George Bernard. *Selected Plays of George Bernard Shaw.*

Other Sources

Barnet, Sylvan; Berman, Morton; and Burto, William, eds. *Eight Great Comedies.*
Block, Haskell, and Shedd, Robert, eds. *Masters of Modern Drama.*
Gassner, John. *Masters of the Drama.*
Magill, Frank, ed. *Masterpieces of World Literature in Digest Form.* 3d series.

Background Study

Research the society of Victorian England that preceded the age in which Shaw lived.

Study Shaw's life.

Research Shaw's activities in the Fabian Society.

Ideas for Development

Shaw was a member of the Fabian Society, a socialist group which "hoped to revolutionize the political economy of England by appeals to reason."[1] (See text "Introduction," p. ix.) This is one of the fundamentals of his career as a playwright. What influences of this group are apparent in *Man and Superman*?

Explore the two means by which the theme is developed–the trivial, hilarious plot and the philosophical conversation.

Much insight into Shaw's plays can be gained from his subtitles. *Man and Superman* is subtitled *A Comedy and a Philosophy*. Considering Shaw's theories on drama, why is this a most significant subtitle?

"Ann herself is as engaging a heroine as any in Shaw's plays. An incorrigible liar, an inveterate hypocrite, she is charming because she is thoroughly female."[2] Discuss Ann as a vehicle used by Shaw to personify a Life Force in action.

Discuss Tanner's statement: "We live in an atmosphere about us; ashamed of ourselves, of our relatives, of our incomes, of our accents, of our opinions, of our experience, just as we are ashamed of our naked skins." (See text, p. 272.)

Discuss Octavius, Tanner, and Ann as the Romanticist, the Idealist, and the Realist, respectively.

Consider Hector Malone as Shaw's prototype of the American mind and manner.

Judging from Shaw's exposition on the pauper, what apparently would be his views on unemployment compensation, pensions, governmental aid, and war on poverty?

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[1]Frank Magill, ed., *Masterpieces of World Literature in Digest Form* (3d series; New York: Harper & Row Publishers, Inc., 1960), p. 624.

[2]*Ibid.*, p. 626.

Discuss Mendoza's statement: "Abnormal professions attract two classes: Those who are not good enough for ordinary bourgeois life and those who are too good for it." (See text, p. 328.)

Compare Shaw's ideas on Heaven as a self-realization to those of Nickles in *J. B.* by Archibald MacLeish.

Compare Don Juan's thoughts on contemplating life with Thoreau's as set forth in *Walden.*

What are Shaw's views on the hypocrisy of human nature?

Discuss Shaw's unorthodox views on Heaven and Hell in comparison with Dante's and Milton's.

Justify or refute the assertion that the end of the play is an unhappy one for Shaw in view of his philosophy.[1]

Consider Shaw's concept of the forces of life and man's immortality, as divorced from traditional religious doctrines.

Discuss the credibility of Shaw's view of the "battle of the sexes."

What type of person is Shaw's Superman?

How does Shavian comedy differ from most other comedy?[2]

Suggested Activities

Read other plays by Shaw and present in a panel discussion the various facets of his philosophy.

Write a paper defending or attacking one of Shaw's basic concepts.

Listen to the recording, *Don Juan in Hell.*

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[1] *Ibid.*, p. 625.

[2] "Introduction to *Arms and the Man*," in *Eight Great Comedies*, ed by Sylvan Barnet, Morton Berman, and William Burto (New York: New American Library, 1958), p. 389.

INTROSPECTIVE MAN

Romantic Poets

Behavioral Objectives

Having acquired information through research and/or lectures about the philosophic and social background of the romantic movement in England and its relationship with the revolutionary spirit of other countries, the student will identify and explain two or more examples of social and spiritual issues under protest as described in selected poems by romantic poets.

After studying selected works of Wordsworth, Coleridge, Lord Byron, Shelley and Keats, the student will cite lines from the poems that illustrate the romantic view of man's nature and the romantic view of Beauty.

After reviewing the elements of poetry (e.g., tone, imagery, rhythm), the student will cite examples of each from selected poems by romantic poets.

Textbook

Frost, William, ed. *Romantic and Victorian Poetry.*

Other Sources

Daiches, David. *A Critical History of English Literature.* Olympic edition.
Inglis, Rewey Belle, and Spear, Josephine. *Adventures in English Literature.* Olympic edition.
Marchand, Leslie A., ed. *The Selected Poetry of Lord Byron.*

Background Study

Research the influence of Kant and Spinoza on Wordsworth.

Present the basic qualities of the romantic movement: praise of the common man, return to nature.

Explore briefly the history of the times (England, France, and Germany) which led to this movement.

Read the introduction to *Lyrical Ballads* by Wordsworth and Coleridge.

Prior to the study of each poet, present a background of the poet's life as it pertains to his work and to the romantic period.

Review the patterns of poetry.

Ideas for Development

William Wordsworth

Discuss Wordsworth's influence on the language of the romantics.

What change is evident in Wordsworth's writing as he matures? Compare "To a Skylark" (1805) and "To a Skylark" (1825); "Lines Composed a Few Miles Above Tintern Abbey" (1798) and "Intimations of Immortality" (1807).

Compare Emerson's essay "Nature" with Wordsworth's views of nature as a source of wisdom and balance in "The Tables Turned" and "The World Is Too Much with Us."

Wordsworth believed that a poem should be written in retrospect. What evidence of this belief does his poetry manifest?

Samuel Taylor Coleridge

Coleridge adds the supernatural to the romantic movement. In "The Rime of the Ancient Mariner," how does the author integrate the supernatural and the Christian elements? What similarities exist between the death of Christ and that of the Albatross?

How does this poem compare with the Anglo-Saxon classic "The Seafarer" in alliteration, in contrast of youth and age, and in the integration of the Christian God and unleased nature?

To appreciate further Coleridge's beauty of sound and his rich sense of imagination, read "Christabel" orally.

Select lines from "The Rime of the Ancient Mariner" and "Kubla Khan" which exemplify Coleridge's vivid description as well as his ability to create definite moods and emotions.

Where does the climax of "The Rime of the Ancient Mariner" occur?

George Gordon, Lord Byron

The Byronic hero usually appeals to the romantic spirit of most readers. Notice his change from the melancholy, depressed prisoner of "The Prisoner of Chillon" to the high-spirited, undefeated Don Juan in *Don Juan*, "Canto I." How does this comparison reflect what imprisonment can do to man as it deprives him of his natural elements?

Critics have acclaimed "The Prisoner of Chillon" as the best of Byron's non-satiric works. Follow his careful development of this poem from the opening where he sets his stage with the sacrifice for freedom, the contrast between life and death, and the corruption of imprisonment over the spirit of freedom. What effect or purpose does the bird serve to the prisoner and to the reader?

Read "Apostrophe to the Ocean." How does man measure up to the personification of power and freedom which Byron has created?

Compare "Apostrophe to the Ocean," in which Byron places the central stress upon nature, to "Prisoner of Chillon," in which man is the main character. In what ways is Byron consistent in his portrayal of the contrast between man and nature and of his belief in freedom?

Critics say that Byron is at his best when writing satire. What factors in his nature would prove him well suited to this medium?

In *Don Juan*, "Canto I," what does Byron satirize?

There are two divisions of the romantic period: Wordsworth and Coleridge represent the first division, and Byron, Shelley, and Keats represent the second. How does *Don Juan* reflect this distinct separation?

Is Byron being facetious or sincere in his treatment of Dona Julia's final letter to Juan? Support arguments.

Percy Bysshe Shelley

Read "To a Skylark," "Ode to the West Wind," and "The Cloud." Notice Shelley's love of the free spirits of nature.

Compare Shelley's ethereal nature to Byron's powerful ocean. What position does man occupy in relation to nature in the poetry of Byron and Shelley?

Select a verse from "To a Skylark" that offers the best observation of the petulant nature of man.

Study "Ode to the West Wind" as an example of terza rima.

What comparison does Shelley draw between himself and the wind in "Ode to the West Wind"?

How do these poems create a sense of freedom?

Shelley was so overcome with the death of his friend Keats that he wrote "Adonais" to express his devotion; it has been called the greatest English elegy. Discuss the distinctive elements of this poem that have earned it this tribute.

In this poem of devotion, Shelley expresses bitterness. Toward what or whom is it directed?

Discuss the classical allusions in "Adonais."

Considering "Adonais" and "Ozymandias," discuss Shelley's conception of immortality. Compare Shelley's approach to this subject to that of Wordsworth.

John Keats

"On First Looking into Chapman's Homer" expresses Keats' admiration for the Greeks. What other of his poems express a classic love of the timeless beauty which was an integral part of Grecian culture?

Compare Keats' sonnets "Bright Star! Would I Were Steadfast As Thou Art" and "When I Have Fears" with Shakespeare's and Spenser's sonnets.

How does Keats differ from the other romantics in his approach to life and nature as expressed in his sonnets?

The last two lines of "Ode on a Grecian Urn" have been cited as the philosophy of Keats. Discuss this definition of beauty.

Discuss "Ode to a Nightingale" from the following standpoints: eternal beauty; introspective man; death.

"The Eve of St. Agnes" is famous for its appeal to all of the senses; find lines which are particularly vivid. Compare "The Eve of St. Agnes" to Coleridge's "Christabel" for their atmosphere of romance and of the supernatural.

Suggested Activities

As a memorization exercise, select and memorize for recitation appropriate lines from each of the poets.

Present a short paper on the Byronic hero.

Listen to Tyrone Power's reading of "Don Juan in Hell."

Write a paper comparing the different portrayals of nature created by the romantic poets.

Listen to Vincent Price's recording of Shelley's poetry.

Read the legend of the Greek Adonis and report on it to the class.

APPENDIX

ORIENTATION TO THE ADVANCED PLACEMENT EXAMINATION

Through analysis and comparison of the Jefferson County Advance Program English curriculum and the guidelines set forth in the Advanced Placement Acorn Book, published by the College Entrance Examination Board, teachers of Advance English courses will discover important parallels of philosophy, programs, description of talented students, and suggested teaching techniques.

Statistical studies since 1965 have proven that Jefferson County students perform well on the national Advanced Placement Examination administered each May. Many graduating seniors have received actual credit at the colleges of their choice, have been accepted for honors programs, and have received placement and scholarship aid as a result of this performance.

Success on the Advanced Placement test depends on the following:

Students must demonstrate skill in written expression, perception, sensitivity of conclusions, incisiveness, organization of material, selection of supporting details, and specificity and logic of argument.

Students must show ability to compose, having had repeated opportunities for in-class writing or "pressure" writing.

Students must demonstrate ability to think quickly, to conclude, and to express their ideas in written form.

Suggestions for Preparation for the Examination

The various activities and ideas for development listed in all units in the four-year sequential series prepare students for the examination. The following teaching strategies supplement those suggestions.

Go over past examination questions and have students respond.

Develop writing assignments using the Advanced Placement test-question format in conjunction with literature assignments.

Assign out-of-class papers and essay test questions similiar to those in *End-of-Year Examinations* and in *12,000 Students and Their English Teachers.*

Direct discussions so as to evoke the same kinds of response expected in written expression (frequently, perception and sensitivity can be developed more effectively in discussion than in the writing of papers).

Assign a prodigious amount of writing. However, divide the class into groups to discuss and correct writings; encourage much revision in groups, avoiding the grading of all papers (discussion and revision are frequently more valuable than grading).

Lead students to evaluate their own criteria for writing in light of the standards set forth in *12,000 Students and Their English Teachers*.

Suggested References

1970-1972 Advanced Placement Program Course Descriptions.

College Advanced Placement Policies, 1970.

End-of-Year Examinations in English for College-bound Students Grades 9-12.

A Guide to the Advanced Placement Program 1971-72.

12,000 Students and Their English Teachers.

NONPRINT MEDIA

Recordings

Death of a Salesman and The Crucible. Read by Arthur Miller. Spoken Arts, n.d.

Don Juan in Hell. Read by Charles Boyer, Sir Cedric Hardwicke, Charles Laughton, and Agnes Moorehead. Columbia Records, n.d. 2 records.

Eliot, T. S. "The Love Song of J. Alfred Prufrock." *T. S. Eliot Reading Poems and Choruses.* Caedmon, n.d.

Shelley, Percy Bysshe. *Poetry.* Read by Vincent Price. Caedmon, n.d.

BIBLIOGRAPHY

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Bancroft, William Wallace. *Joseph Conrad: His Philosophy of Life.* New York: Haskell House Publishers, Inc., 1969.

Barnet, Sylvan; Berman, Morton; and Burto, William, eds. *Eight Great Comedies.* New York: New American Library, 1958.

Beach, Joseph W. *The Techniques of Thomas Hardy.* New York: Russell & Russell, 1962.

_____. *The Twentieth Century Novel: Studies in Technique.* New York: Appleton-Century-Crofts, Inc., 1932.

Block, Haskell, and Shedd, Robert, eds. *Masters of the Modern Drama.* Westminster, Md.: Random House, Inc., 1962.

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Commission on English. *12,000 Students and Their English Teachers.* Princeton, N. J.: College Entrance Examination Board, 1968.

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Daiches, David. *A Critical History of English Literature.* 2 vols. New York: Ronald Press Company, 1960.

Davis, O. B., ed. *Four English Novels.* Teacher's manual. New York: Harcourt, Brace & Co., 1960.

Dostoyevsky, Fyodor. *Crime and Punishment.* Translated by Michael Scammell. New York: Washington Square Press, Inc., 1963.

Drew, Elizabeth. *T. S. Eliot: The Design of His Poetry.* New York: Charles Scribner's Sons, 1949.

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Guerrard, Albert. *Thomas Hardy, the Novels and the Stories.* Cambridge, Mass.: Harvard University Press, 1949.

A Guide to the Advanced Placement Program 1971-72. Princeton, N. J.: College Entrance Examination Board, 1971.

Hardy, Thomas. *The Return of the Native.* New York: New American Library, 1959.

Hatcher, Harlan, ed. *A Modern Repertory.* New York: Harcourt, Brace & Co., 1953.

Headings, Philip R. *T. S. Eliot.* New York: Twayne Publishers, 1964.

Inglis, Rewey Belle, and Spear, Josephine. *Adventures in English Literature.* Olympic ed. New York: Harcourt, Brace & World, Inc., 1957.

Kenner, Hugh. *The Invisible Poet: T. S. Eliot.* New York: Harcourt, Brace & Co., 1959.

Langbaum, Robert. *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition.* New York: W. W. Norton & Company, Inc., 1957.

Levin, Meyer. *Compulsion.* New York: New American Library, 1968.

Magill, Frank, ed. *Masterpieces of World Literature in Digest Form.* 3d series. New York: Harper & Row Publishers, Inc., 1960.

Marchand, Leslie A., ed. *The Selected Poetry of Lord Byron.* Westminster, Md.: Modern Library, Inc., 1963.

McCullough, Bruce. *Representative English Novelists: Defoe to Conrad.* New York: Harper & Row Publishers, Inc., 1946.

Miller, Arthur. *Death of a Salesman.* New York: Viking Press, Inc., 1949.

_____. "Tragedy of the Common Man." *Theatre Arts.* March, 1951.

Myers, Henry Alonzo. *Tragedy: A View of Life.* Ithaca, N. Y.: Cornell University Press, 1956.

1970-72 Advanced Placement Program Course Descriptions. Princeton, N. J.: College Entrance Examination Board, 1970.

Perrine, Laurence. *Sound and Sense: An Introduction to Poetry.* 3d ed. New York: Harcourt, Brace & World, Inc., 1969.

Pressey, B., and Watson, E. B., eds. *Contemporary Drama: Eleven Plays.* New York: Charles Scribner's Sons, 1956.

Raphael, D. D. *The Paradox of Tragedy.* Bloomington, Ind.: Indiana University Press, 1960.

Shaw, George Bernard. *Selected Plays of George Bernard Shaw.* New York: Dodd, Mead & Co., 1948.

Shipley, Joseph T., ed. *Guide to Great Plays.* Washington, D. C.: Public Affairs Press, 1956.

Trilling, Lionel. *The Experience of Literature: Poetry*. New York: Holt, Rinehart & Winston, Inc., 1967.

Unger, Leonard, ed. *T. S. Eliot: A Selected Critique*. New York: Holt, Rinehart & Winston, Inc., 1948.

Wagenknecht, Edward. *Cavalcade of the English Novel*. New York: Holt, Rinehart & Winston, Inc., 1953.

Weales, Gerald. *American Drama Since World War II*. New York: Harcourt, Brace & World, Inc., 1962.

Webster, Carl J. *Hardy of Wessex*. New York: Columbia University Press, 1940.

Webster, Harvey Curtis. *On a Darkling Plain*. Chicago: University of Chicago Press, 1947.

Williamson, George A. *Reader's Guide To T. S. Eliot: A Poem-by-Poem Analysis*. New York: Farrar, Straus & Giroux, Inc., 1953.

ADVANCE PROGRAM–ENGLISH 593
PROTESTING MAN

Course Description

English 593 develops the course theme of the will of "protesting man" to test his moral effectiveness in an immoral world. The course includes study of selected works by Joyce, Ibsen, Ellison, and several major black poets. Studies in mass media demonstrate the types and tools of contemporary protest, using current materials from newspapers, television, movies, and magazines.

Prerequisite

English 591 and 592; eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

A Portrait of the Artist as a Young Man	2 weeks
An Enemy of the People	1 week
The Short Story	2 weeks
"The Lament"	
"The Verger"	
"The Necklace"	
"War"	
"In the Penal Colony"	
Black Prose and Poetry	2 weeks
Invisible Man	3 weeks
Mass Media Studies	2 weeks

General Objectives

Reads selected works of Joyce, Ibsen, and Ellison along with the poetry of several major black poets in order to understand the course theme of the will of "protesting man" to test his moral effectiveness in an immoral world.

Judges the types and tools of contemporary protest in current materials from newspapers, television, movies, and magazines.

Behavioral Objectives

Given the quotation from *The English Novel: Form and Function*, regarding the relationship between art and autobiography, the student will write a brief essay presenting two or more reasons the autobiographical novel is an effective vehicle for showing the development of the introspective man as an artist.

After studying *A Portrait of the Artist as a Young Man*, the student, by reference to specific passages or statements from the novel, will state at least one reason for Stephen's (Joyce's) rejection of each of the following: family, church, and country.

After studying *A Portrait of the Artist as a Young Man* as an example of the use of autobiographical form for both reporting of life events and expressing an artistic interpretation of one's life, the student will describe an experience in his own life, told once as an objective report and then rewritten as a creative expression of an artist.

Given the quotation from *The English Novel: Form and Function*, regarding the "epiphanies" occurring in *A Portrait of the Artist as a Young Man*, the student will point out at least three epiphanies in the novel and briefly describe the way in which each of the epiphanies changes Stephen's life.

After listening to a student or teacher report on the mythical Daedalus and after studying *A Portrait of the Artist as a Young Man*, the student will list ways in which the main character and the mythical figure can be compared, considering the aspects of name, imprisonment, master craftsman, images of open sky and sea, flight, and escape.

After reading *A Portrait of the Artist as a Young Man*, the student will orally define *stream of consciousness* and compare Joyce's use of this technique with that of an author previously studied (e.g., Faulkner).

Given the statement made by Dr. Stockmann in *An Enemy of the People* that ". . . the majority never has right on its side" and ". . . the minority is always in the right," the student will write a paper applying this thesis to one or more contemporary situations or incidents which he believes support or refute the thesis.

After studying *An Enemy of the People*, the student will participate as a member of a panel or debate team to enumerate evidence for and against the thesis expressed by Ibsen that truth is relative to the realities of the individual situation.

Given a definition of realism (e.g., fidelity in art and literature to nature or to real life and to accurate representation without idealization), the student will determine, by reference to specific passages and statements in the work, to what extent realism is expressed in *An Enemy of the People*.

After studying the short stories in this unit, the student will define the elements of the short stories (i.e., plot, setting, theme, characters, tone), and will write a brief essay for each story, stating and substantiating a personal judgment as to the predominant element(s) in the story.

After studying the short stories in this unit, the student will identify the point of view from which each story is written (i.e., first person, third person limited, third person omniscient); will select one of the stories and rewrite portions of it from a point of view other than that used in the story; and will discuss the differences that the shift in point of view makes.

After studying the short stories in this unit, the student will identify the social criticism expressed in each short story and will name those stories which specifically rely on irony or satire to express social criticism.

Given examples of different artistic forms all expressing protest on the same theme (e.g., war), the student will participate in a panel discussion evaluating the effectiveness of the short story as a vehicle for protest as compared with other artistic forms (e.g., song lyrics, sculpture, painting, novel, nonfiction, film).

Having studied selected black prose and poetry, the student will show in a pre- and post-course comparative listing (by the increased number of entries) a greater awareness of the works of black writers and the role these writers have played in the artistic life of America.

Given the contention that the black writer's protest is particularized in such a way that it has no universality, the student will support or refute this contention in a multiparagraph paper, citing specific evidences from the works studied.

Having discussed in class some of the distinguishable characteristics of black writings (e.g., use of dialect, rhythm, concrete figures rather than abstractions), the student will identify examples of these characteristics in the works studied and propose reasons for the predominance of these characteristics among black writings.

After studying *Invisible Man*, the student will write a one-paragraph definition of *invisibility* as Ellison uses the term, and orally identify the institutions Ellison criticizes and the way in which they contribute to making the black man an "invisible man."

Given a definition of episodic structure (e.g., events in a story that have no causal relationship and are together because they happened in chronological order to a single character), the student will identify the major portions of the novel (i.e., childhood, the educational experience, the job in the factory, the experience with the Brotherhood) and will write a paper supporting or refuting the contention that the structure of the novel is an episodic one.

After studying *Invisible Man* and reviewing the definition of symbolism, the student will enumerate in a discussion the images representing light and darkness in the novel (e.g., the images related to the paint factory episode).

After studying *Invisible Man*, the student will locate and describe the dream sequences in the novel and will write a multiparagraph analysis of the nightmare world of reality and nonreality which emerges as a result of these sequences.

Using class-developed criteria concerning qualities which make a book last a hundred years, the student will participate in a small group discussion analyzing *Invisible Man* in terms of these criteria.

Given a definition of static and dynamic characters (e.g., the static character is one *to* whom things happen but *within* whom things remain the same, whereas a dynamic character is one who is modified by the actions through which he passes), the student will determine whether the main character is a dynamic or static character and will support his judgment by citing a specific passage and/or statements from the novel.

After examining forms of media in order to determine issues under protest, the student will compare in class discussion the methods used to convey the protest.

Having researched and/or read selected essays from the textbook about current censorship standards applied to the media, the student will evaluate these standards in oral discussion or debate.

After choosing one of the media, the student will research and report on the technical aspects employed in the chosen medium.

Having studied various forms of media, the student in small group discussion will contribute to a list of criteria for evaluating the media, and will use these criteria in a written evaluation of a program or article from at least two of the media.

A PORTRAIT OF THE ARTIST AS A YOUNG MAN

Behavioral Objectives

Given the quotation from *The English Novel: Form and Function* regarding the relationship between art and autobiography (see the second item under Ideas for Development), the student will write a brief essay presenting two or more reasons the autobiographical novel is an effective vehicle for showing the development of the introspective man as an artist.

After studying *A Portrait of the Artist as a Young Man,* the student, by reference to specific passages or statements from the novel, will state at least one reason for Stephen's (Joyce's) rejection of each of the following: family, church, and country.

After studying *A Portrait of the Artist as a Young Man* as an example of the use of autobiographical form for both reporting of life events and expressing an artistic interpretation of one's life, the student will describe an experience in his own life, told once as an objective report and then rewritten as a creative expression of an artist.

Given the quotation from *The English Novel: Form and Function*, regarding the "epiphanies" occurring in *A Portrait of the Artist as a Young Man* (see the eighth item under Ideas for Development), the student will point out at least three epiphanies in the novel and briefly describe the way in which each of the epiphanies changes Stephen's life.

After listening to a student or teacher report on the mythical Daedalus and after studying *A Portrait of the Artist as a Young Man,* the student will list ways in which the main character and the mythical figure can be compared considering the aspects of name, imprisonment, master craftsman, images of open sky and sea, flight, and escape.

After reading *A Portrait of the Artist as a Young Man,* the student will orally define *stream of consciousness* and compare Joyce's use of this technique with that of an author previously studied (e.g., Faulkner).

Textbook

Joyce, James. *A Portrait of the Artist as a Young Man.*

Other Sources

Barzun, Jacques. *Classic, Romantic and Modern.*
Beach, Joseph Warren. *The Twentieth Century Novel.*
Daiches, David. *The Novel and the Modern World.*
Drew, Elizabeth. *The Novel: A Modern Guide to Fifteen English Masterpieces.*
Grigson, Geoffrey, ed. *Concise Encyclopedia of Modern World Literature.*
Heiney, Donald W. *Essentials of Contemporary Literature.*
O'Connor, William V., ed. *Forms of Modern Fiction.*
Van Ghent, Dorothy. *The English Novel: Form and Function.*

Background Study

Study the life of Joyce.

Research the history of Ireland from 1880 to 1914 to show the disintegration of the social framework.

Study the techniques of stream-of-consciousness writing.

Ideas for Development

Show how Joyce's life parallels Stephen Dedalus' life in *A Portrait of the Artist as a Young Man.*

Discuss the following quotation in relation to the novel and elaborate on the questions concerning art enclosed within it:

> Proust in *A la recherche*, Gide in *Les Faux-Monnayeurs*, and Joyce in the *Portrait* have as a central part of their concern the sanctions of art, a concern that can be formulated in the questions: what is art? what is the relationship between art and life? can one discover the nature of reality through art? The coupling of autobiography with this concern is natural enough; for the novelist is desperately committed to find a valid schematization of the "real," one which will place his own function as artist in organic relationship with the rest of life.[1]

Discuss the reasons for Stephen's rejection of each of the following: family, church, and country.

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[1]Dorothy Van Ghent, *The English Novel: Form and Function* (New York: Holt, Rinehart & Winston, Inc., 1953), p. 264.

Trace through the novel how Stephen (Joyce) comes to the conclusion that exile is a requisite to his becoming an artist; note that he exclaims that he will not serve all orthodoxy and con ention.

David Daiches claims that *A Portrait of the Artist as a Young Man* "can be judged on three levels: as a personal catharsis, as honest biography, and as art."[1] Discuss this novel on these three levels.

Define and carefully analyze the villanelle. (See text, pp. 223-224.) Make a close study of how Stephen the artist produces this in his mind. (See text, pp. 216-244.) Correlate the thought, imagery, and rhythms to Stephen's whole life.

Discuss the symbolic significance of the name Stephen Dedalus.

Connect his first name with the first Christian martyr, St. Stephen.

Point out the way in which the epigraph from Ovid's *Metamorphoses*, "And he gave up his mind to obscure arts," first parallels Stephen's development to that of the mythical Daedalus. Show how this myth is embodied within *A Portrait of the Artist as a Young Man*. Pay particular attention to the scene at the end of chapter IV in the textbook. Refer to the following in making a comparison: etymology of name; imprisonment; means of escape; image of flight; image of open sky; image of open sea.

Analyze the following quotation:

"Those moments in the dialectical process when a synthesis is achieved, when certain phrases or sensations or complex experiences suddenly cohere in a larger whole and a meaning shines forth from the whole. Joyce–who introduced the word into literary currency–called *epiphanies*. . . . Minor epiphanies mark all the stages of Stephen's understanding, . . . Major epiphanies, occurring at the end of each chapter, mark the chief revelations of the nature of his environment and of his destiny in it. The epiphany is an image, sensuously apprehended and emotionally vibrant, which communicates instantaneously the meaning of experience."[2] Find these major epiphanies and the forces which thwart them in the beginning of each subsequent chapter.

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[1]David Daiches, *The Novel and the Modem World* (Chicago: University of Chicago Press, 1960), p. 101.

[2]Van Ghent, *The English Novel*, p. 268. 86

Analyze Stephen's (Joyce's) theory of art and the beauty art expresses. (See text, chapter V.) How does his theory conform with or deviate from other standards of art? In Joyce's discussion of forms in literature, he states: "The dramatic form is reached when the vitality which has flowed and eddied round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life. The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself, so to speak . . . The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails." (See text, p. 215.) Discuss whether Joyce was able to achieve this objective and impersonal viewpoint in writing this autobiographical novel.

Comment on the investigation that Stephen makes of the importance of language to life and of language's pertinence to his vocation. Compare this to the same investigation found in Cervante's *Don Quixote*.

Analyze the technique of stream-of-consciousness writing employed by Joyce; pay particular attention to his use of the interior monologue; show its derivation from and extension of the subjective point of view found in the earlier novel, *Stephen Hero*; how does this interior monologue correspond with man's natural conscious process?

Suggested Activities

Compare and contrast Joyce's conception of hell and God's justice to Dante's conception as set forth in *The Inferno*.

Research the French symbolist movement; how does Joyce fit into this movement?

Compare Stephen's estrangement from his family, country, and church to that of Hamlet.

Compare Joyce's use of symbolism throughout the novel to that of Conrad, James, or Hawthorne.

Read the fragments from James Joyce's *Stephen Hero* and show the parallels between this and *A Portrait of the Artist as a Young Man*.

Stephen (Joyce) based his theory of beauty in art on that of St. Thomas Aquinas; compare these two theories.

Compare and contrast Stephen's search for himself to the Captain's search in *The Secret Sharer*.

Compare Joyce's use of the interior monologue to Browning's use of it in "My Last Duchess."

Compare Raskolnikov's extraordinary man theory (*Crime and Punishment*) to Stephen's conception of the artist as a superior being.

Contrast Raskolnikov's and Dedalus' feelings of innate isolation.

Write a description of a personal experience from two perspectives, first as a report and then as artistic expression. Compare the resulting essays with the techniques used by Joyce in writing artistic autobiography.

Present panel discussions comparing Joyce's use of stream-of-consciousness technique with this technique as used by other authors in short stories that have been read outside of class.

Vocabulary

acolyte
altruism
assiduous
bovine
bursar
chasuble
ciborium
cowled
dais
dalmatic
denaries
desuetude
dewlaps
diffident
ejaculations
ephod
esplanade
eugenics
Fenian
fetid
hoyden
ibis
icon
impalpable
insufflation
jaded
jetsam
kinetic
lambent
lobs
moiety
noxious
ohms
ozone
pedagogue
pedantic
plenipotentiary
prodigious
proparoxytone
rheum
rictus
salaamed
simoom
smugging
soutane
squalid
stasis
stultified
subterfuge
supererogation
supralapsarian
surd
surplices
thurible
trepidation
tryst
venal
vervain
viscid
wax

AN ENEMY OF THE PEOPLE

Behavioral Objectives

Given the statement made by Dr. Stockmann in *An Enemy of the People* that ". . . the majority never has right on its side" and ". . . the minority is always in the right," the student will write a paper applying this thesis to one or more contemporary situations or incidents which he believes support or refute the thesis.

After studying *An Enemy of the People,* the student will participate as a member of a panel or debate team to enumerate evidence for and against the thesis expressed by Ibsen that truth is relative to the realities of the individual situation.

Given a definition of realism (e.g., fidelity in art and literature to nature or to real life and to accurate representation without idealization), the student will determine, by reference to specific passages and statements in the work, to what extent realism is expressed in *An Enemy of the People.*

Textbook

Ibsen, Henrik. *An Enemy of the People.*

Other Sources

Blankner, Frederika. *The History of the Scandinavian Li eratures.*
Konick, Marcus. *Six Complete World Plays and a History of World Drama.*
Shaw, George Bernard. *The Quintessence of Ibsenism.*

Background Study

Study the basic philosophy of Ibsen.

Study the background of Victorian influence on European thinking.

Discuss the influence of the Danish philosopher, Kierkegaard, on Ibsen's thinking.

Study the terminology used in the modern drama.

Ideas for Development

Discuss the statement that democratic guarantees protecting political minorities should be set aside in a time of crisis.

Consider whether one's idea of the truth ought to be a source of guilt at a time when men condemn this same truth as a dangerous lie.

Discuss Dr. Stockmann's uncompromising position; what does he have a right to expect from his family, his friends, and his community?

Discuss the Mayor's statement in Act I: "The individual ought undoubtedly to acquiesce in subordinating himself to the community."

What evidence of hypocrisy does Ibsen show in relation to the press, politics, and the small tradesman?

In Act I explore the innuendoes of Petra's statement: "There is so much falsehood both at home and at school. At home one must not speak, and at school we have to stand and tell lies to the children."

Ibsen is called one of the first realists; what evidences are there that *An Enemy of the People* is a realistic play?

Discuss the conflict in Act III between Petra and Hovstad on the obligation of the newspaper to the public.

Discuss the irony of the title *An Enemy of the People*.

Discuss Dr. Stockmann's statement in Act IV that: "The most dangerous enemy of truth and freedom is the compact majority."

Discuss the paradox in Act IV of Dr. Stockmann's view that "broadmindedness is almost precisely the same thing as morality."

Suggested Activities

Read Elinor Wylie's "Nonsense Rhyme" to compare her ideas of moderation with those of Ibsen.

Dr. Stockmann states: ". . . the majority never has right on its side" and ". . . the minority is always in the right." Debate this issue in class.

Write a short paper exploring Ibsen's idea that truth is dynamic, changing every few years.

Write an analysis of Act IV, including the arguments for and against the rebuilding of the baths; include the arguments of Dr. Stockmann, the Mayor, and Aslaksen.

Contrast Dr. Stockmann's definition of "The People" with that of Thomas Jefferson as set forth in "The Declaration of Independence."

Show in a short paper, since Ibsen has been called a symbolist, the various uses of symbolism in *An Enemy of the People.*

Compare Dr. Stockmann's final statement that "the strongest man in the world is he who stands alone" with Thoreau's philosophy in "Civil Disobedience."

THE SHORT STORY

Behavioral Objectives

After studying the short stories in this unit, the student will define the elements of the short stories (i.e., plot, setting, theme, characters, tone) and will write a brief essay for each story, stating and substantiating a personal judgment as to the predominant element(s) in the story.

After studying the short stories in this unit, the student will identify the point of view from which each story is written (i.e., first person, third person limited, third person omniscient); will select one of the stories and rewrite portions of it from a point of view other than that used in the story; and will discuss the differences that the shift in point of view makes.

After studying the short stories in this unit, the student will identify the social criticism expressed in each short story and will name those stories which specifically rely on irony or satire to express social criticism.

Given examples of different artistic forms all expressing protest on the same theme (e.g., war), the student will participate in a panel discussion evaluating the effectiveness of the short story as a vehicle for protest as compared with other artistic forms (e.g., song lyrics, sculpture, painting, novel, nonfiction, film).

Textbooks

Brooks, Cleanth, and Warren, Robert Penn. *Understanding Fiction.*
Chekhov, Anton. "The Lament."
Kafka, Franz. "In the Penal Colony."
Maupassant, Guy de. "The Necklace."
Pirandello, Luigi. "War."

Inglis, Rewey Belle, and Spear, Josephine.
Adventures in English Literature. Olympic ed.
Chekhov, Anton. "The Verger."

Ideas for the Development of the Study of "The Lament"

Research the life and works of Chekhov.

Research the importance of Chekhov in world literature.

Compare the styles of Chekhov and de Maupassant for conciseness, brevity, and emphasis of small details.

What means does Chekhov use to avoid sentimentalizing his material?

How does Chekhov use nature in the opening scene of the story?

What is the first revelation of the cabman's feelings concerning his son's death? What is meant when it is said that his feelings are presented "dramatically"?

What events suggest the overpowering necessity of the cabman to tell his story?

How does the question: "Is it nothing he has to tell?" (text, p. 206) present a summary of the cabman's feelings?

How is the cabman fulfilling an unconscious need in going to the stable?

Why is the last episode in the stable ironical?

This irony presents the theme of the story; what is the theme?

Prepare a short paper discussing whether the story could or could not come to a proper close after the old man's statement, "I'll go and look after my horse . . . there's always time to sleep. No fear of that!" (See text, p. 206.)

After reading Bret Harte's "Tennessee's Partner," prepare a panel discussion concerning Chekhov's presentation of Iona speaking in full simplicity in the last scene and Harte's use of a similar device in the funeral speech and the dying speech of the partner; discuss the success of each writer with this device.

Chekhov once told a writer to cut out his long passage describing the moonlight in a scene and give simply the glint of the moon on a piece of broken bottle. (See text, p. 650.) Follow this suggestion for a creative writing experience with variations as to the time of day or the time of year.

Ideas for the Development of the Study of "The Verger"

Study the structure of this story for its smoothness of transition.

How is the character of the verger revealed?

How consistent are the character traits of the verger?

Contrast the verger and the bank manager.

How are people often misguided by prejudices to which they are oblivious, such as social status, education, and employment?

Compare this story with other examples of irony.

Debate the values of a formal education.

Ideas for the Development of the Study of "The Necklace"

Research the literary life of de Maupassant. Read and review the works of O. Henry and de Maupassant and compare the techniques and devices used by each.

Study the influence of Flaubert on de Maupassant.

After reading O. Henry's "The Furnished Room" with its trick ending, discuss the question of whether the conclusion of "The Necklace" is a trick, also.

What symbolism is suggested by the falseness of the jewels?

The surprising turn of events at the conclusion conveys the point of the story; what is the point as revealed to the reader? What is it to Mme. Loisel?

Is there a regeneration of the heroine? Does the author indicate any evidence of this?

How could the irony of this story be explained? Upon what is the irony based specifically?

How does de Maupassant inject a sense of the quality of life into his summaries of long periods of time (e.g., the years of hardship of the Loisels)?

In what way does de Maupassant convince the reader that Mme. Loisel is capable of accepting the life of hardship which comes with the loss of the necklace?

List the false values that led Mme. Loisel to her downfall; was the punishment too severe for her? for her husband?

De Maupassant has been described as a realist/naturalist who was faithful to the portrayal of real life in all aspects: morbidness, melancholia, immorality, and misfortune. How does this description of his literary endeavors apply to "The Necklace"?

Debate this proposition: The heroine should have made a clean breast of the loss of the jewels at once. Include the discussion of motive; was it a true and admirable pride, a false pride, or a mixture of the two that prompted her actions?

Prepare a composition entitled "Mme. Loisel: A Wasted Life of Vanity." Examine the supposition that even if she had not lost the jewels and ruined her life, she would have inevitably wasted her life on some sort of vain endeavor.

Write a continuation of what may have happened after the end of the story.

Ideas for the Development of the Study of "War"

Research the literary life of Pirandello.

Review the basic elements of the short story form.

Point out the physical actions of the story; how are these actions clues to the feelings and attitudes of the characters?

What is the basic conflict of the plot? Who are the exponents of the two extreme positions in the debate? Explain their different viewpoints.

How do "the fat woman" and "the old man" modify each other's views? What are these modifications?

What is the climax of the story? How does it affect the final action of "the old man"? Are there any previous events to prepare the reader for this outcome? Point these out. How does this unexpected outburst imply the total meaning of the story?

Suppose that in answer to "the fat woman's" question, "Then . . . is your son really dead?" (text, p. 155), "the old man" had simply answered, "Yes, he is dead." Using this supposition, develop in a short paper the effect of this answer upon the actions and the attitude of "the fat woman" in her ability to face life.

Examine in a paper the impact of a different version of the story in which "the old man" receives news of his son's death at the front after his argument with the other people in the train compartment.

Debate the issue (from a parental point of view) of the giving of children to the country; try not to be limited to this story alone for proof of argument.

Ideas for the Development of the Study of "In the Penal Colony"

Review the allegorical style of Swift in *Gulliver's Travels* and of Bunyan in *Pilgrim's Progress*.

What indications are present in the story to prove it to be a fantasy? Is this story to be considered only as a fantasy? Point out any real human experiences present. What is the basic intention of the story?

How does this story fit into an allegorical pattern in reference to events, objects, and characters?

"In the Penal Colony" is an allegory of the conflict between two sets of beliefs concerning the state of religion in the modern world; point out the beliefs and the conflicts present and discuss this controversy.

What is the role of science in this story? How does religion enter into the story?

What do the original drawings made by the Old Commander symbolize? Discuss the symbolism present in the execution process of the machine.

How is the fantasy of the story ironically logical?

How is the style of narration ironical in its contrast to the fantastic events?

What is the dramatic purpose of the factual style in which "In the Penal Colony" is written?

Discuss the strange expression that always appeared on the victim's face toward the end of his execution; what explanation can be given for the absence of this expression on the officer's face when he is being executed?

The inscription on the tombstone of the Old Commander read: "Here lies the Old Commander. His adherents, who may no longer bear a name, have dug this grave for him and erected this stone. There exists a prophecy to the effect that, after a certain number of years, the Commander will rise from the dead and lead them out of this house to the reconquest of the colony. Believe and wait!" (See text, pp. 388-389.) Prepare a paper discussing the religious significance of this inscription.

Students may consider for debate and/or discussion the question: Is the explorer converted to the doctrine of the machine at the end of the story? Present proof from the story to substantiate arguments.

Suggested Activities

Note the subjects which the writers criticize in the selected short stories. Select one of the subjects and develop a collage on this theme.

Review the elements of a short story. Attempt to determine the predominant element(s) in each of the selections.

Participate as a member of one of several discussion groups on specific protest themes (e.g., war, pollution) expressed through art in order to evaluate the effectiveness of the short story as a vehicle for protest as compared with other artistic forms (e.g., song lyrics, sculpture, painting, novel, nonfiction, film).

Select one of the writers studied and write a brief paragraph emulating his style, and have class members try to determine, after hearing the paragraph, the writer being imitated.

Discuss the relationship between each of the short story selections and the course theme, *Protesting Man*.

Discuss point of view in relation to each of the short stories. In order to determine the importance of point of view in the short story, rewrite portions of a selection from a point of view other than that chosen by the author and evaluate the differences this effects in the elements of the story and in the reader's response to the story.

BLACK PROSE AND POETRY

Behavioral Objectives

Having studied selected black prose and poetry, the student will show in a pre- and post-course comparative listing (by the increased number of entries) a greater awareness of the works of black writers and the role these writers have played in the artistic life of America.

Given the contention that the black writer's protest is particularized in such a way that it has no universality, the student will support or refute this contention in a multiparagraph paper, citing specific evidences from the works studied.

Having discussed in class some of the distinguishable characteristics of black writings (e.g., use of dialect, rhythm, concrete figures rather than abstractions), the student will identify examples of these characteristics in the works studied and propose reasons for the predominance of these characteristics among black writings.

Textbook

Chapman, Abraham, ed. *Black Voices.*

Other Sources

Bigsby, C. W. E. *The Black American Writer.* Vol. II: *Poetry and Drama.*
Demarest, David P., and Lamdin, Lois S., eds. *The Ghetto Reader.*
Duberman, Martin B. *In White America.*
Freedman, Francis S. *The Black American Experience.*
Hughes, Langston, and Bontemps, Arna. *The Poetry of the Negro: 1746-1970.*
Williams, Jamye Coleman, and Williams, McDonald, eds. *The Negro Speaks: The Rhetoric of Contemporary Black Leaders.*

Background Study

Read and discuss the introduction of *Black Voices.*

Report on contributions of black writers to the theatre.

Report on Richard Wright's *Native Son.*

Ideas for Development

Prose

In "A Summer Tragedy" what are the motives of Jeff's and Jennie's suicides? How has the author successfully protected his story from over-sentimentality? Is the ending more tragic or less so in that the reader is offered few explicit reasons for the suicides?

In "The Man Who Lived Underground" what qualities of Dostoyevsky's "underground" does Wright parallel in his short story? After reading Ellison's *Invisible Man*, compare Wright's and Ellison's heroes in theme and technique. Is Wright's song imagery comparable to Ellison's imagery with the Blues? What is the meaning of the policeman's statement: "You've got to shoot his kind. They'd wreck things"? p. 160.

In "Neighbors" the protest is lodged within the incident rather than in a subjective approach through the mind of the narrator. What do you feel is the reason for telling the story in third person rather than first? Why does the author emphasize the problem from the older sister's viewpoint rather than that of one of the parents or Tommy? Does the author explore the reasons for prejudice or only the emotional results of discrimination?

In "Blood-burning Moon" compare the ballad-like quality of Toomer's prose to that of the other short stories studied. How does the refrain, "Red nigger moon. Sinner! Blood-burning moon. Sinner! Come out that factory door," build and dramatize the story's theme? Does Bob Stone's feelings for Louisa reflect the general attitude of the Southerner for the Negro? Is the story any weaker for not revealing Louisa's inner feelings for the two men?

In chapter one "Nightmare" of *The Autobiography of Malcolm X*, explore the childhood experiences of the author which might have shaped his adult attitudes. Is Malcolm X similar to Ellison's hero in his experiences?

Poetry

Note: the teacher should choose the poets and poems that would represent as many forms and themes as possible in the short time alloted. Consider particularly the following poems:

"We Wear the Mask"
"The Creation"
"Incident"
"Nigger"
"The Ballad of Joe Meek"
"Theme for English B"
"Middle Passage"
"Status Symbol"
"A Litany at Atlanta"
"Yet Do I Marvel"
"Dark Symphony"
"Memphis Blues"
"Nocturne at Bethesda"
"Harlem"
"The Children of the Poor"
"The Death of Nick Charles"

Is it possible to categorize general moods and attitudes of the black poets?

Do the black poets as a group reflect certain tendencies of style and technique in their work?

Analyze one black poet's technique of imagery; does the black poet rely on concrete figures more than his modern white counterpart?

Does the fact that Negro writing frequently relies on oral tradition to sustain itself explain the frequent use of the folk lyric style of the black poet?

Do the poems of the black poets contain more of an emotional overtone than a philosophical one? Which is true of his modern white counterpart?

Is the black poet's protest particularized in such a way that it has no universality?

Suggested Activities

Select scenes from *A Raisin in the Sun* and *In White America* to act out before the class.

Use musical recordings by black artists to analyze their themes and styles and to compare them with the black poets studied.

Role play protest situations similar to those in the short stories studied (e.g., school integration, mob scenes, and work discrimination).

Develop questions for and conduct a poll on prejudice and discrimination within the high school.

Compare Negro characters from modern black fiction to those in *Uncle Tom's Cabin*.

Write a paper on the characteristics of the black hero in contemporary fiction.

Write a paper on rhythm, mood, and imagery in contemporary Negro poetry.

Research references to the African heritage in modern black fiction and poetry.

Make a collage expressing forms of discrimination in American life.

Ask volunteers to prepare a report on the Black Muslims and Elijah Muhammed.

INVISIBLE MAN

Behavioral Objectives

After studying *Invisible Man*, the student will write a one-paragraph definition of *invisibility* as Ellison uses the term, and orally identify the institutions Ellison criticizes and the way in which they contribute to making the black man an "invisible man."

Given a definition of *episodic structure* (e.g., events in a story that have no causal relationship and are together because they happened in chronological order to a single character), the student will identify the major portions of the novel (i.e., childhood, the educational experience, the job in the factory, the experience with the Brotherhood) and will write a paper supporting or refuting the contention that the structure of the novel is an episodic one.

After studying *Invisible Man* and reviewing the definition of *symbolism*, the student will enumerate in a discussion the images representing light and darkness in the novel (e.g., the images related to the paint factory episode).

After studying *Invisible Man*, the student will locate and describe the dream sequences in the novel and will write a multiparagraph analysis of the nightmare world of reality and nonreality which emerges as a result of these sequences.

Using class-developed criteria concerning qualities which make a book last a hundred years, the student will participate in a small group discussion analyzing *Invisible Man* in terms of these criteria.

Given a definition of static and dynamic characters (e.g., the static character is one *to* whom things happen but *within* whom things remain the same, whereas a dynamic character is one who is modified by the actions through which he passes), the student will determine whether the main character is a dynamic or static character and will support his judgment by citing specific passage and/or statements from the novel.

Textbook

Ellison, Ralph. *Invisible Man.*

Other Sources

Books

Bone, Robert A. *The Negro Novel in America.*

Butcher, Margaret. *The Negro in American Culture.*

Demarest, David P., and Lamdin, Lois S., eds. *The Ghetto Reader.*

Dobbs, Barbara. *Negro Literature for High School Students.*

Ellison, Ralph. *Shadow and Act.*

Gross, Seymour L., and Hardy, John, eds. *Images of the Negro in American Literature.*

Hill, Herbert, ed. *Anger, and Beyond: The Negro Writer in the United States.*

Hughes, Langston. *The Best Short Stories by Negro Writers.*

_____, ed. *New Negro Poets: U. S. A.*

_____, and Bontemps, Arna, eds. *The Poetry of the Negro, 1746-1949.*

James, Charles L., ed. *From the Roots: Short Stories by Black Americans.*

Margolies, Edward. *Native Sons: A Critical Study of Twentieth Century Negro American Authors.*

Schulberg, Budd, ed. *From the Ashes: Voices of Watts.*

Waldmeir, Joseph J., ed. *Recent American Fiction: Some Critical Views.*

Williams, Jamye Coleman, and Williams, McDonald, eds. *The Negro Speaks: The Rhetoric of Contemporary Black Leaders.*

Periodicals

Baumback, Jonathon. "Nightmare of a Native Son: Ralph Ellison's *Invisible Man.*" *Critique.*

Bloch, Alice. "Sight Imagery in *Invisible Man.*" *English Journal.*

Ellison, Ralph. "What America Would Be Like Without Blacks." *Time.*

Kostelanetz, Richard. "The Politics of Ellison's Booker: *Invisible Man* as Symbolic History." *Chicago Review.*

Olderman, Raymond M. "Ralph Ellison's Blues and *Invisible Man.*" *Wisconsin Studies.*

Background Study

Trace the development of black literature in America.

Discuss the forms of protest literature.

Review the basic concepts of existentialism.

Review the literary concept of the archetypal "night journey."

Ideas for Development

Consider grandfather's deathbed speech (chapter 1) as a motif in the novel.

Bledsoe reminds the narrator that he "forgot to lie" to the white man; what type of black individual and/or institution does Bledsoe represent? Discuss Bledsoe's relation to the founder's statue–the ambiguity of lowering or lifting the veil from the face of the Negro slave.

How do the novel's three scenes of violence (the "battle royal," the Golden Day brawl, and the Harlem riot) typify the black world? Does Ellison accept violence as a part of the black man's nature?

Why does Trueblood's story shock Norton into a heart attack? Explain the negative attitude of the college toward Trueblood.

What type of "world" does the Golden Day represent, and how does it disillusion Mr. Norton?

Do you agree or disagree with the ex-surgeon's indictment of Norton in chapter 3?

Young Emerson reveals the content of the letter to the narrator but refuses to hire him; what does this tell us about young Emerson?

The incident in the paint factory serves as a symbolic portrait of the underlying reality of black-white relations in America; discuss the allegorical extensions of the following: Liberty Paints, a factory the "size of a city," the use of the name Optic White, the mixing of the black into the white, the implication of Kimbro's acceptance of the gray-tinged paint, and the importance of the paint's use on national monuments.

After the narrator has made his mistake in Kimbro's department, he is assigned to assist Lucius Brockway in the third subbasement of the plant. Reread the incident carefully; why is Brockway so anti-union? How has he survived in the industrial system in spite of his advancing age? What is the attitude of the company toward him?

In the narrator's confrontation with the union members, what is their attitude toward blacks?

After the explosion in the factory, Ellison uses a surrealistic method to relate the episode in the hospital; which details are most effective in the creation of this nightmare experience?

Examine the narrator's motives for joining the Brotherhood and embracing its ideals.

Discuss the following members of the Brotherhood as to their roles within the organization: Jack, Hambro, Tod Clifton, and Westrum.

What is the alternative to the Brotherhood that Ras the Exhorter offers the black man? (See pp. 321-324.) What is his appeal to a large segment of the blacks?

What does "to do a Rinehart" mean?

Discuss the following statement: "I knew that it was better to live out one's own absurdity than to die for others."

Three objects recall important aspects of the narrator's past: the yams (chapter 13), Brother Tarp's slave link (chapter 18), and the bank with the self-mocking image (chapter 15); what truths does the narrator learn from these items?

What significances exist in the burning of the contents of the briefcase as the narrator sits in the hole?

"Light confirms my reality . . . I've illuminated the blackness of my invisibility. . . ." Has the narrator?

Reread the Epilogue to determine what happens to the protagonist after "coming out?"

What is the point of view or point of command in the novel? How effective is Ellison's choice of the narrative method?

Suggested Activities

View and discuss the film, *The Novel: Ralph Ellison on Work in Progress*. Refer to the Indiana University film catalog, *Crisis*, for other appropriate films.

Participate in a panel to discuss the question: What is today's answer to the black man's dilemma?

Invisible Man was written in 1947; write in Ellison's style a description of an actual happening that has occurred since that time.

Using current materials, make a collage representing a type of invisibility.

Write a paragraph characterizing a type of invisiblity in modern America without revealing the conclusions. Let the class discover the identity.

Give oral reports on other forms of black literature read.

Discuss black humor as a form of protest and listen to and discuss recordings of black comedians.

To Ralph Ellison, the Blue or Blues Mood is a symbolic expression of the human condition. Using black recordings, discuss how their music reflects the life of the Negro.

Sight and sightlessness are implied by the word "invisible" as key images in Ellison's novel. In a major paper identify this sight imagery and explain its function and effectivness in the work.

Employ the following suggested topics for major papers:

The allegorical functions of names of characters

Importance of the Blues in *Invisible Man*

The "real" world paralleled with one of Ellison's microcosms (e.g., Golden Day, Liberty Paint Company, The College)

Ellison's social comments on American institutions (e.g., education, industry, liberalism)

MASS MEDIA STUDIES

Behavioral Objectives

After examining forms of media in order to determine issues under protest, the student will compare in class discussion the methods used to convey the protest.

Having researched and/or read selected essays from the textbook about current censorship standards applied to the media, the student will evaluate these standards in oral discussion or debate.

After choosing one of the media, the student will research and report on the technical aspects employed in the chosen medium.

Having studied various forms of media, the student in small group discussion will contribute to a list of criteria for evaluating the media, and will use these criteria in a written evaluation of a program or article from at least two of the media.

Textbook

Rissover, Fredric, and Birch, David C. *Mass Media and the Popular Arts.*

Other Sources

Books

Carpenter, Edmund S., and McLuhan, H. Marshall, eds. *Explorations in Communications: An Anthology.*

Clor, Harry M. *Obscenity and Public Morality: Censorship in a Liberal Society.*

Emery, Edwin; Ault, Philip; and Agee, Warren. *Introduction to Mass Communication.*

Klapper, Joseph T. *The Effects of Mass Communication.*

Larsen, Otto N., ed. *Violence and the Mass Media.*

McLuhan, H. Marshall, and Fiore, Quentin. *The Medium Is the Massage: An Inventory of Effects.*

Major, Jacqueline K. *The Involved Generation.*

Marcus, Fred H. *Film and Literature: Contrasts in Media.*

Packard, Vance. *The Hidden Persuaders.*

Jefferson County Public Schools. EQP English 321–*Communication in Print.*

_____. EQP English 322–*Communication in Film.*

_____. EQP English 323–*Communication in Radio and Television.*

Skornia, Harry J. *Television and Society.*

Nonprint Media

Kodak Teen-age Movie Awards: 1966. (film)

Kodak Teen-age Movie Awards: 1967. (film)

The Medium Is the Massage. (film)

Newspaper in the Classroom Bulletin Board Kit.

Ideas for Development

Study the psychology of color as aplied in magazine advertising.

Suggested Activities

Invite representatives from the press, television, and radio to present a symposium on news coverage.

Play selected protest recordings (e.g., spiritual, classical, jazz, and rock) to illustrate their influence on society.

Analyze contemporary advertising methods (refer to Vance Packard's *The Hidden Persuaders*).

Write a one-minute commercial to promote a product not previously advertised (use video tape equipment, if available).

Analyze the use of sound effects and background music in movies and television as a means for stimulating emotion.

View the film, *The Medium Is the Massage*, available through the Louisville Free Public Library.

Compare the treatment of a specific news event by national periodicals such as *Time* and *Newsweek*.

View Kodak's films on award-winning movies created by teen-agers; discuss their themes and creativity as a means of social comment.

Encourage students to produce a short protest movie.

NONPRINT MEDIA

Films

Kodak Teen-age Movie Awards: 1966.

Kodak Teen-age Movie Awards: 1967.

The Medium Is the Massage. McGraw-Hill Book Company, 1967. 53 min. Color. Sound. (Louisville Free Public Library 3-435, 3-436)

The Novel: Ralph Ellison on Work in Progress. National Educational Television (Distributed by Indiana University, 1966). 30 min. Black and white. Sound. (Rental from IU-KS-272)

Kit

Newspaper in the Classroom Bulletin Board Kit. Courier Journal/Louisville Times, Louisville, Ky.

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Chapman, Abraham, ed. *Black Voices: An Anthology of Afro-American Literature.* New York: New American Library, 1968.

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BOOK SELECTION AND REEVALUATION POLICY

Objectives

The primary objective of the school materials center is to implement, enrich and support the educational program of the school.

The school materials center should contribute to the social, intellectual, cultural and spiritual development of the students.

Selection

Materials for the school materials center should be selected by librarians in consultation with administrators, supervisors, faculty members, students and parents.

Reputable, unbiased, professionally prepared selection aids should be consulted as guides.

Criteria for selection

Selection should consider the needs of the individual school based on a knowledge of the curriculum and on requests from administrators and teachers.

Consideration should be given to individual students based on a knowledge of elementary and secondary youth and on requests of parents and students.

Selection should provide for a wide range of materials on all levels of difficulty, with a diversity of appeal and the presentation of different points of view.

The instructional materials should have high literary value.

Materials should have superior format.

Jefferson County Public Schools. Key to Policies and Procedures for Librarians. Louisville, Ky.: Jefferson County Board of Education, 1969.

BOOK SELECTION AND MATERIAL REEVALUATION PROCEDURES

Revised June 27, 1969

We seek to educate young people in the democratic tradition, to foster a recognition of individual freedom and social responsibility, to inspire meaningful awareness of and respect for the Constitution and the Bill of Rights, and to instill appreciation of the values of individual personality. It is recognized that these democratic values can best be transmitted in an atmosphere which is free from censorship and artificial restraints upon free inquiry and learning and in which academic freedom for teacher and student is encouraged.

It is further recognized that there are areas of such a controversial or questionable nature that some restraints upon complete academic freedom are necessary.

The Jefferson County Board of Education wishes to meet ignorance, hatred and prejudice not with more ignorance, hatred and prejudice; but with understanding, goodness, and reason. Therein no individual will be allowed to impose his personal views in any subject area, and the best professional behavior and individual thought will be expected at all times. When political, moral or social problems arise within the classroom as topics of discussion or study, opportunities for opposing points of view must be provided.

The Board of Education does not advocate a policy of censorship, but a practice of judicious selection of materials to be used with students in the classrooms of Jefferson County Public Schools, and wants only to be helpful to the teachers in providing good learning experiences for boys and girls. Teachers shall use prudent judgment in determining whether materials are of such nature and shall submit items to their principal and supervisors for approval before inclusion in their instructional programs. Should such material be selected for inclusion in a teacher's curriculum guide, and objections to same evolve, the Board insists upon the following.

Individuals involved will be provided an opportunity to discuss the matter fully with local school personnel.

The materials reevaluation procedure will be initiated and conclusions reported to the school and individuals involved. See attached BOOK SELECTION AND MATERIALS REEVALUATION POLICY.

With reference to library books per se and book selection, the form used in 1963-69 and the years before may be used. See attached CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL.

Furthermore, in recognition of the scope of this problem, the Board encourages the administrations of the local schools to form panels of qualified persons, appointed fairly (e.g., teacher, parents and other school and community representatives) to consider materials to be used in the curriculums that might have an adverse effect on students. In addition, the Board suggests that individual school departments be encouraged to consider, read and review all supplementary curricular inclusions that might be offensive politically, socially or otherwise.

BOOK SELECTION AND MATERIALS REEVALUATION POLICY

Individuals, organizations, or groups who challenge or criticize instructional materials shall be asked to complete the form Citizen's Request for Reevaluation of Material comparable to that suggested by the National Council of Teachers of English.

After completing the above mentioned form, a school committee composed of the teacher in the subject area, the principal, the supervisor and the librarian shall review with the complainant the written criticisms and attempt to reach a decision concerning the complaint.

If a decision is not reached which is satisfactory to the complainant, the principal shall request the Associate Superintendent for Instruction to delegate a central committee to review and make a final decision concerning the disposition of the complaint. This decision will be reported back to the principal by the Associate Superintendent for Instruction. This central committee shall be composed of an administrator, a supervisor in the subject area under question, a classroom teacher in the subject area, the Coordinator of Library Services and a mature* parent, preferably from the school district from which the complaint orginates. No member of the central committee shall have been a member of the local school committee with the exception of the supervisor.

The materials involved shall have been withdrawn from general circulation and use pending a decision in writing by the central committee.

However, in the event the complainant does not concur with the decision, he may request that this child be excused from any contact with the objectionable subject matter. Such requests will be honored.

*The word mature in this context applies to all members of the committee and means highly developed or advanced in intellect, moral qualities and outlook.

The materials center in each school should have on file "Citizen's Request for Reconsideration of a Book" from The Students' Right to Read. Reprinted by permission of the National Council of Teachers of English, October 16, 1963.

CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL

Type of Material _____Book _____Filmstrip _____Lecture _____Film _____Record _____Other

Author (if known) _____

Title _____

Publisher (if known) _____

Request initiated by _____

Telephone _____ Address _____

Complainant represents:

_____himself

_____organizations (Name) _____

_____other group (Name) _____

1. To what in the material do you object? (Please be specific) _____

_____

2. What do you feel might be the result of exposure to the material? _____

_____

3. For what age group would you recommend this material? _____

4. Is there anything good about this material? _____

5. Did you inspect all of this material carefully? _____ What parts? _____

_____

6. Are you aware of the judgment of this material by critics? _____

7. What do you believe is the theme or main idea in this material? _____

_____

8. Which of the following would you like the school to do with this material?

_____refrain from assigning it to your child

_____withdraw it from all students

_____refer it to the committee for reevaluation

9. In its place, what material, if any, would you recommend that would convey as valuable a picture and perspective of our civilization? _____

_____

Signature of Complainant _____